

INDIAN MUSIC IN THE PAST AND
PRESENT.



Plate I.

A PRACTICE DANCE OR EXERCISE
performing at an Indian fete held in the author's compound
at the extreme left of the group.

THE
STORY OF INDIAN MUSIC
AND ITS INSTRUMENTS

A STUDY OF THE PRESENT &
A RECORD OF THE PAST

TOGETHER WITH SIR WILLIAM JONES' CELEBRATED TREATISE
IN FULL, WITH 19 PLATES CHIEFLY OF INSTRUMENTS,
MUSIC ILLUSTRATIONS AND A MAP

BY
ETHEL ROSENTHAL
A.R.C.M., F.R.G.S., ETC.

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TO His Highness the Maharáj Rañā Sīr Bhawani
Singh of Jhalawar, K.C.SI, F.Z.S., F R.G.S.,
M R.A S, etc.

FOREWORD.

THE present work, an outline sketch of the subject, does not claim to be a comprehensive study of Indian music. The chapters were written primarily with a view to stimulating interest in Indian music, in the hope that English readers already acquainted with the subject might be encouraged to pursue their studies further, while new recruits might be added to the small group of Western music lovers, prepared to further the cause of Indian music. The author has not attempted to treat the subject exhaustively, but has endeavoured, rather, to enumerate some of the many attractive features which emphasise the charm, dignity and interest of Indian music.

The soul of a nation is revealed through the medium of its art, and appreciation of that art promotes sympathy for the land from which it springs. It is through the medium of Indian music that the

and to diverse forms of orthography, the spelling of Indian words presents grave difficulties to the foreigner. The author apologises for her ignorance, and for having failed to conform to the Hunterian system of transliterating vernacular names. She craves the indulgence of Indian readers, should they observe names in unfamiliar guise and unaccented. The lack of standardised methods, which constitutes a stumbling-block to the Indian engaged in the study of Hindustani and Carnatic music, presents an obstacle wellnigh insuperable to the European. Should this work contain statements which are not in conformity with the views of some authorities on Indian music, the author would recall the many controversial problems relating to the art, on which even learned pandits are at variance.

She is particularly grateful for the privilege accorded her of access to the magnificent Parmanand Library at Jhalrapatan, where many valuable works now out of print were consulted, and for the kind permission granted for the view of the *naubat khāna* to be taken expressly to illustrate this work.

author has striven to acquire some comprehension of the psychology of the Indian people and of the Land of Wonders—where she has spent several years of enthralling interest. Perchance, this book may act as a link to reinforce the chain which unites music-lovers of East and West. If so, the author will be amply repaid for her labour of love. She has tried to acknowledge all sources of information, and has compiled the bibliography for the assistance of readers anxious to consult those sources for themselves.

The warmest thanks of the author are due to many friends in India for their valuable assistance. Space does not permit of individual mention of each helper who ungrudgingly placed time and talent at her disposal. She is as much indebted to those who urged her to proceed with her studies, as to those who offered her material aid, by affording her opportunities to become acquainted personally with Indian musicians, and to attend their performances.

The several languages current in India, the decay of records due to climatic conditions, and the illiteracy of a vast percentage of the population create many hindrances to the research worker, anxious to obtain, from local sources, reliable information respecting Indian music. Owing to the many tongues spoken in various quarters of the Indian Empire,

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INTRODUCTION.*

THE Vindhya mountains form a natural barrier between Hindustan and the Deccan. The differences between the inhabitants of Northern and Southern India are considerable, and the two great divisions of Indian music, into the Hindustani, or Northern, school and the Carnatic, or Southern, school must not be overlooked by any foreigner, who would become acquainted with the classification of *rāgas* or melody modes. All *rāgas* express certain *rāsas*, or emotions; when their language is understood, the soul of Indian music is revealed in all its beauty. Yet Indian music must be regarded as a whole—albeit a composite whole—if its full import is to be comprehended, for it reflects the varying

* To obviate the necessity for lengthy footnotes, the author has deemed it permissible to incorporate in the introduction certain information collected from local sources, since the original chapters were written.

characteristics of a people who have submitted to widely divergent influences. Owing to his geographical position, the northerner has been more directly affected by *foreign elements* than his Dravidian brother of the south, yet the same spirituality underlies the finest and best in music, both north and south, and this same spirituality constitutes a bond of sympathy between Asiatic and European musicians, who believe in the sanctity of their art. In Hindu lore, the invention of numerous musical instruments is attributed to the gods, and the affection of Indian musicians for their *vinás*, flutes and drums is similar to the devotion which Western instrumentalists bestow upon their pianos, violins and 'cellos. The affection of the European concert artist, however, is usually of a practical nature, and is evidenced by the trouble which he takes to maintain his instrument in perfect condition. The devotion of the Indian performer is possibly more idealistic. Perchance his love for his instrument blinds him to its defects, while he is hampered further by a lack of reliable makers to whom he could entrust his instrument for repair.

The modern tendency to combine the northern and southern systems is significant of the unity which constitutes the bedrock of Indian music as a whole. The systematisation of *rāgas*, and the fusion

of the northern and southern methods, are subjects which have figured on the agenda of the All-India Music Conferences. Attempts are being made also to introduce the study of music into the curricula of primary and secondary schools and colleges. All these measures augur well for a much-needed renaissance in Indian music, and if, or when, the proposal to found a musical academy in New Delhi materialises, it seems probable that the future welfare of Indian music will be assured.

Owing to absence of harmony and to unfamiliar melodic progressions, due to the employment of microtones, and the general absence of the tempered scale, it is no easy matter for a European to appreciate Indian music at a first hearing. As his ear becomes attuned to Eastern airs, however, the Westerner realises that freedom of melody compensates for lack of harmony, and learns to estimate the drone at its true value. The heart of Indian music is its melody, and, to become sensitised to its charm, the Western ear must accustom itself to the employment of grace notes as a means of characterisation. Grace in Indian music is essential, not accidental, and supplies the *chiaroscuro* which harmony furnishes in Western compositions.

There is reason to believe that Indian art, letters and science were at their zenith between the fourth

and the eighth centuries A.D., and it is probable that the apex of Indian music was reached about the same period. In the world-famous cave temples of Ajanta, situated in the north-west of the dominions of His Exalted Highness the Nizam of Hyderabad, there are many carvings representing musicians and dancers. Cave I at Ajanta, dating probably from the commencement of the seventh century, was designed as a Buddhist monastery, and amongst its wealth of sculptural decoration, figure musical instruments, such as drums, flutes and trumpets. Possibly one of the causes which has contributed to the fall of music from its high estate is the absence of standard notation. The vital question of notation has aroused much discussion at every conference on Indian music, held during the past decade. Despite the Indian's inherited facility for memorising, the treasures of Indian national music cannot be preserved satisfactorily until the problem of notation has been solved, although phonographs and gramophones serve a useful purpose.

In India, there is a vast profusion of folk music which varies according to locality. In the south, songs are employed on every occasion, and, before it is too late, steps should be taken for the systematic collection and preservation of melodies forming some of the most precious records extant of Indian

pastoral life. Until all important Sanskrit and Hindustani treatises on music have been translated into European languages, together with works in Tamil, Telugu and Canarese, it will be impossible for a thorough knowledge of the theory of Hindustani and Carnatic music to be diffused amongst Western musicians. Such a task, although of formidable proportions, would be worthy of the attention of wealthy patrons, desirous of spreading appreciation of Indian art and culture. In the past, Indian music flourished, owing to the assistance which rich and cultured noblemen accorded to the artists who entertained them. Thus, untrammelled by material cares, musicians were enabled to give of their best, and to live for their art, and it is to be hoped that Indian magnates will not only continue, but increase, their support and encouragement of high-class musical performers, for it would be a sad day for Indian music should the musical profession become as distressingly overcrowded in India as it is in Europe. If the demand for highly-trained artists increases, the work of the All-India Music Conferences for the uplift of Indian music will be greatly facilitated.

The following notes on the life of Govinda Márár, obtained recently from Pandharpur, through the courtesy of an Indian gentleman residing near this

town, supplement the references to Govinda Márár on pages 48 and 49 of this work.

Govinda Márár, known also as Govind Baba Beri, died at Pandharpur, after his visit to Thiruvaiyar, to pay his respects to Tyágarāja. Some of the oldest inhabitants of Pandharpur, who remember reports, heard in their youth, of Govinda Márár's wonderful singing, recount the following incident. While Govinda Márár was living at Pandharpur, the Maharāja of Gwalior, accompanied by a Muhammadan vocalist who sang daily in the *darbar*, visited this town. One day, while the Muhammadan was singing, a member of the audience, who wished to gratify the Maharāja, exclaimed *Wahwa!*—meaning "Well done!" The artist was much annoyed by this interruption, and requested the Maharāja to prohibit inopportune applause. The Maharāja complied, and orders were issued that severe punishment would be inflicted upon any person daring to make a noise during a musical performance. Govinda Márár, who was anxious to judge of the Muhammadan's skill, concealed himself in a room adjoining the *darbar* hall. Lost in admiration of the singer's art, Govinda Márár shouted *Wahwa!* at a certain juncture, in defiance of the Maharāja's commands.

Govinda Márár was forced to appear before the Maharāja, and was ordered to explain his reason for

infringing the rules concerning interruptions. The situation threatened to assume an ugly complexion when the Muhammadan intervened, stating that only an expert musician would have chosen the suitable moment, which Govinda Márár had selected, in which to voice his appreciation. Favourably impressed by this testimony to Govinda Márár's scientific knowledge, the Maharája agreed to pardon the culprit, and through his generosity, Márár's position was greatly improved.

Rája Man Singh of Gwalior, mentioned on page 82, was a noted patron of music, and the famous sixteenth century musician, Tán Sen, whose career is sketched on pp. 80 and 81, studied at the academy founded by the Rája. On a recent visit to Gwalior, the author was interested to find that Tán Sen's mausoleum has been restored by the Gwalior Archæological Department. In Europe, where the maintenance of historic buildings is equal in importance to their construction, no particular significance would attach to a similar work of preservation. In India, however—a country where people build, but do not repair—music-lovers owe a special debt of gratitude to the Gwalior Archæological Department, for conserving the monument of one of the greatest musicians India has produced, whose name has come down to posterity as "One of the nine gems of Akbar's Court."

Gwalior State has maintained its musical tradition untarnished for many centuries. His Highness the late Maharāja of Gwalior extended his patronage to the All-India Music Conferences, and several artists from the Mádho Music School of Gwalior have contributed to the Conference programmes.

Panchpakesa Bhagvatar, to whom reference is made on pp. 2 and 101, as an interpreter of the Rámáyana, died on May 15, 1925, and he is still mourned by all who had the privilege of attending his recitals. He was practically self-taught, but genius will out. Although he did not devote himself to his art until he was about twenty-five years of age, and commenced his public career some two years later, his dynamic skill as a singer soon earned for him tremendous popularity. He gave his performances in Tamil and Telugu, interspersed with quotations in Maráthi and Sanskrit.

Probably Indian audiences are the most appreciative and emotional in the world. They are more concerned with the song than the singer, and concentrate so completely on the work interpreted, that they establish a wondrous bond of sympathy between themselves and the performer. In Indian music, the art of the listener equals in importance the skill of the interpretative artist. In certain Indian cities, it

has even been considered necessary to limit public performances of Tyágarāja's songs to one per week, as the authorities have found that workmen are ready to spend the whole of their earnings on musical entertainments, instead of purchasing the necessities of life.

Allusion is made on page 95 to the relation of gipsy songs to Indian music. The connection of the gipsies with India is an interesting ethnological problem. In 1787, an English translation of Grellmann's "Historischer Versuch über die Zigeuner" ("Historical Enquiry concerning the Gipsies") appeared in London. Grellmann identified the gipsies with the Indian *Sūdras*, and furnished an extensive vocabulary showing the similarity between the gipsy and Hindustani words. He wrote, "What is further asserted of the young gipsy girls rambling about with their fathers, who are musicians, and dancing . . . to divert any person who is willing to give them a small gratuity for it, is likewise quite Indian." John Hoyland, in his "Historical Survey of the Customs, Habits and Present State of the Gipsies," York, 1816, supported Grellmann's theories, and cited the opinion of Brand respecting the Eastern origin of the gipsies. Brand remarked: "The gipsies, as it should seem from some striking proofs

made on pp. 93 and 94, because of the close proximity of Tibet to India. At the Indian Museum, Calcutta, the magnificent collection of musical instruments comprises specimens from Tibet, which include a wind instrument very similar to the bone horn illustrated on Plate XIII. Dr. Meerwarth, author of an excellent "Guide" to the Calcutta collection, commented as follows on this peculiar instrument: "It is a kind of trumpet made from a human thigh-bone. The *lamas* of Tibet blow it during their ceremonies. It has found its way into the cult of Buddhism, together with many other strange customs from sources much older and darker than the teachings of Gautama." The present author was assured that the Tibetan instrument which she examined was manufactured from the bone of an animal, but Dr. Meerwarth's remark gives food for reflection as to the probable origin of the horn, or trumpet, in question. The *ra-dong*, an immense trumpet, or horn, is to be found in nearly every Tibetan monastery. Owing to its great size, however, it is almost impossible for curio-hunters to smuggle this instrument, unobserved, across the Tibetan frontier. Readers interested in the sacred music and dancing of Tibet are referred to "Lands of the Thunderbolt," by the Earl of Ronaldshay, from which the following extract is

taken: "At the opening of the service the attention of the deities is invoked by music—a wild appeal on cymbals, horns, conchs and drums, swelling in volume and increasing in tumultuousness as it works up gradually towards a crashing climax. Then follows a prayer intoned in soft, deep cadence by the *lamas* chanting in unison. This method of invocation practised in the monasteries throughout Tibet, is characterised by a tone and rhythm which stamp it indelibly upon the memory. . . . The prayers are punctuated by bursts of sound, the roll of drum and the crash of cymbal, and then again there rises on the air the blare of horns and the wild drone of the *sa-deng*. . . . With a penetrating crash of music the service came to an end."

It would be an inestimable benefit to Indian art, were the efforts which are being made to raise the standard of Indian music, to be extended to Indian dancing, which has deteriorated sadly since the Vedic period, when it was regarded as an occupation fit for kings and their consorts.

At Brindaban, thirty miles south of Delhi, Krishna, mentioned on pp. 26, 97, 105, 129 and 143, passed much of his youth. Here he played his celestial reed (*bansri*) so entrancingly, that the wild beasts and reptiles gathered round to listen to his music. Here

he danced his famous *Rāsa* dance with the *gopis*, or milkmaids, each of whom is supposed to have composed a *rāgini* to delight the god. Surely, it is permissible to hope that in the near future Indian music and dancing may be restored to their high estate in honour of Krishna, the pastoral Apollo of the Hindus.

INDIAN MUSIC IN THE PAST AND PRESENT.

CHAPTER I.

ORIGINS.

THE origins of Indian music are to be found in myth and legend, and the united arts of music, drama and dancing are supposed to have been created by the great Hindu god, Siva, the Rudra, or "God of Roaring Tempests," of the Vedas. The Vedic Index proves that a great variety of string, wind and percussion instruments were in use in primitive times, and the "Rig Veda," which is considered by many scholars to date from about B.C. 1400, was recited, originally, to three tones—a practice which prevails to the present day. The ancient "Sáman" chants are taken principally from the ninth book of the "Rig Veda." Distinctions are made between those verses possessing one melody only and those associated with several airs, and this method of differentiation indicates the very close connection which existed between words and music. The Indo-

Aryan elements of music are thought to have originated with the Vedic hymns, and rules for the performance of the "Sáman" chants are recorded in Sanskrit treatises.

The ancient Hindu custom of singing or declaiming the great epics to music is still maintained in Southern India. The interpretation of the whole of the "Mahábhárata," or the "Rámáyana," occupies a long series of performances, and the artists employed are greatly fêted. They receive substantial remuneration, and devote their whole lives to the study of the particular epic which they undertake to render in its entirety. One of the most famous of these singers was Panchpakesa Bhagvatar, who performed the whole of the "Rámáyana" in twenty-four recitals, each of which lasted from three to four hours. He died recently, but the enthusiastic praise of music lovers keeps his memory green. Europeans who attended his entertainments were amazed at the manner in which he held his listeners enthralled. Possibly the most dramatic portion of the "Rámáyana" deals with the rescue of Sita, the wife of Prince Râma. Sita was captured by Ravana, the demon king of Lanka, or Ceylon, and Râma regained possession of his wife, and overpowered Ravana, with the assistance of the monkey army of King Sugriva. As Panchpakesa Bhagvatar recited

this episode, the rapt attention of the audience denoted that each hearer was engrossed in the story and was entirely oblivious to his surroundings.

Both in the "Mahábhárata" (B.C. 500 to A.D. 200) and the "Rámáyana" (B.C. 400 to A.D. 200) frequent reference is made to music, and it is inferred that the art must have reached an advanced stage of development during the centuries when these monumental works were created. In "The Indian Empire,"* Sir William Wilson Hunter remarked that: "A regular system of notation had been worked out before the age of Pánini (B.C. 350), and the seven notes were designated by their initial letters. This notation passed from the Bráhmans through the Persians to Arabia, and was thence introduced into European music by Guido d'Arezzo at the beginning of the eleventh century. . . . Hindu music, after a period of excessive elaboration, sank under the Muhammadans into a state of arrested development. Of the thirty-six chief musicians in Akbar's time (A.D. 1556-1605) only five were Hindus"

An early and important work in which the theory of music is explained in detail is the "Nátya Sástra," by the sage, Bharata, who is regarded as the founder

* "The Indian Empire," by Sir William Wilson Hunter, London, W. H. Allen and Co., 1893 (third edition).

of the present system of Indian music. Some scholars assign it to the first century after Christ, and others to a later period, either to the fourth or to the sixth century. In 1919 a very rare manuscript dealing with music was discovered at Gadwal, the capital of an ancient Híndu state now incorporated in the dominions of H.E.H. the Nizam of Hyderabad. Nárada, the author of this manuscript, which is known as the "Sangíta Makaranda," is believed to have lived between the seventh and eleventh centuries, and his work is one of the very few Sanskrit treatises on music which have been published. Through the intervention of the Resident of Hyderabad, the Hon. Sir Stuart Fraser, K.C.S.I., C.I.E., and Mr. M. A. N. A. Hydari, now Nawab Hydar Nawaz Jung Bahadur, H.H. the Raja Saheb of Gadwal very kindly lent the manuscript to Mr. R. A. K. Shástry, an official employed upon Sanskrit research work by the Baroda Central Library. The valuable document was edited and published under the auspices of H.H. the Maharaja Gáekwár of Baroda, and has proved a most valuable contribution to the history of Indian music.

Another early musician was Jayadeva, the author of the "Gíta Govinda," or "Divine Herdsman," who lived at the end of the twelfth century. His work has been classified as a Sanskrit "Song of Solo-

mon," and has been translated into English by Sir Edwin Arnold, under the title of "The Indian Song of Songs."

Jayadeva was both author and singer, and furnished information respecting the time (*tala*) and the *rāga* or "melody mode" associated with each song. An annual festival to celebrate his memory is held each year at Kendulā, Bengal, Jayadeva's birthplace.

Sārṅgadeva, another early writer on music, lived at Daulatabad, formerly Deogiri, in the north of H.E.H. the Nizam's dominions. Sārṅgadeva's "Saṅgīta Ratnākera" dates from the thirteenth century, and in it he enumerated the twenty-two intervals of the octave as follows:

1. Tīvra	}	Shadja or Sa
2. Kumadvati		
3. Mandā		
4. Chandovati		
5. Dayāvati	}	Rishaba or Ri
6. Ranjanī		
7. Raktikā		
8. Rudri	}	Gāndhāra or Ga
9. Krodhā		
10. Vajrikā	}	Madhyama or Ma
11. Prasārini		
12. Priti		
13. Mājanī		

14. Kshiti	}	Pañchāma or Pa
15. Raktā		
16. Sandīpa		
17. Alāpi		
18. Madanti	}	Dhaivata or Dha
19. Rōhini		
20. Rāmyā		
21. Vugrā	}	Nishāda or Ni
22. Kshōbini		

The list is included in Captain C. R. Day's "The Music and Musical Instruments of Southern India and the Deccan," London, 1891, an excellent book of reference, now out of print. Day remarked that the list was well known, but that the names have been varied by different authorities. In Hindu mythology the seven principal notes were associated with the cries of animals and birds, and were classified as follows: *Shadjā* (*Sa*), the cry of the peacock; *Rishabā* (*Ri*), the sound made by the cow when calling her calf; *Gāndhārā* (*Ga*), the bleat of the goat; *Madhyamā* (*Ma*), the cry of the heron and the tonic of nature; *Panchamā* (*Pa*), the note of the cuckoo or *kōkila*, the Indian nightingale; *Dhaivata* (*Dha*), the neighing of the horse; *Nishada* (*Ni*), the trumpeting of an elephant.

The natural form of the notes is known as *śruti* or *śuddha*, and the chromatics are called *vikṛita*

The latter may be *śūra*, sharp, or *komal*, flat, or *atiśūra*, very sharp, or *atikomata*, very flat.

The Hindus are almost unanimous in their praise of music, whereas the Muhammadans disagree as to its merits. Some Muslims consider the art to be an incentive to evil-doing, and regard professional musicians with contempt. Many Muhammadan rulers, however, encouraged the performance of fine music. Akbar, the founder of the Mughal Empire (1556-1605), maintained a large staff of musicians at his court, and in Vol. I of the "Ain-i-Akbari," translated from the original Persian into English by H. Blochmann, the following passage occurs: "His Majesty pays much attention to music, and is the patron of all who practise this enchanting art. There are numerous musicians at court, Hindus, Irani, Turanis, Kashmitis, both men and women. The court musicians are arranged in seven divisions, one for each day in the week." Then follows a list of the thirty-six principal musicians, including singers and performers on the *bin* or *vinā*, the most noted of Indian string instruments; the *lambūra*, another popular string instrument; the *qanūn*, the Indian dulcimer, of Persian origin; the flute, etc.

When Aurangzeb, the sixth Mughal Emperor of India, ascended the throne in A.D. 1658, he openly evinced his disapproval of music, and many authori-

ties cite the following account of his treatment of the art. The Emperor was in the habit of showing himself every day at a window of his palace, and on one occasion he remarked that several court musicians were stationed outside with a bier, and were performing funeral dirges. He made enquiries as to what was taking place, and the musicians replied that melody was dead, and that they were taking the corpse to be buried. "Very well," replied the Emperor, "make the grave deep, so that neither voice nor echo can proceed from it." Despite his severity and Puritanical tendencies, however, Aurangzeb maintained dancing-girls and singers for the entertainment of his wives and daughters. In his "Storia do Mogor,"* the Italian adventurer and chronicler, Niccolao Manucci, who resided in India from about 1656 to 1717, furnished a list of the superintendents of the dancers and singers at the Mughal court. They were known by such fanciful names as "Gazelle-eyed," "Ruby," "Diamond," "Rose-visaged," etc.

The division of the octave into twelve semitones is superseding the use of twenty-two *srutis*, or micro-tones. The modern system was foreshadowed in the

* "Storia do Mogor," by Niccolao Manucci. London, John Murray, 1906-1908 (four vols.), translated by William Irvine.

"Sangita Darpana," or "Mirror of Music," written about A.D. 1625, in which it is stated that there are seven pure tones and twelve impure tones. With the *śrutis*, or quarter tones, were formed the three *grāmas*, the *Shadja grāma*, the *Gāndhāra grāma*, and the *Madhyama grāma*. The *Gāndhāra grāma* is said to have been lost, but the distribution of the intervals in the other *grāmas* was as follows:

Shadja Grāma.

Sa	Ri	Ga	Ma	Pa	Dha	Ni
1 2 3 4	1 2 3	1 2	1 2 3 4	1 2 3 4	1 2 3	1 2
Major tone	Minor tone	Semitone	Major tone	Major tone	Minor tone	Semitone

Madhyama Grāma.

Sa	Ri	Ga	Ma	Pa	Dha	Ni
1 2 3 4	1 2 3	1 2	1 2 3 4	1 2 3	1 2 3 4	1 2
Major tone	Minor tone	Semitone	Major tone	Minor tone	Major tone	Semitone

The term *grāma* gradually fell into disuse, and was replaced by *rāga*, implying an arrangement of sounds. *Rāgas* may be termed "melody modes," for they consist of certain successions of notes within the octave associated with particular sentiments, and they constitute the basis of Hindu melody. Although all scales now commence from a common tonic, namely, *Sa*, traces of the ancient *grāmas* are still to be found in many *rāga* forms. There is a wide diversity between the classification of *rāgas* in the

northern or Hindustani system, and in the southern or Carnatic system. By the Hindustani method *rāgas* are divided into six male, or principal, *rāgas*, each one of which has five or six wives, or *rāginis*—secondary *rāgas*, whilst their children, or *putras*, are known as derivative *rāgas*. The Carnatic classification establishes seventy-two root *rāgas* formed by variations of the order of the seven notes of the gamut, ascending and descending. *Rāgas* have been derived chiefly from tribal songs, poetic works, devotional songs and scientific compositions. About the end of the eighteenth century, Sir William Jones wrote as follows respecting the *rāgas*: “Every branch of knowledge in this country has been embellished by poetical fables, and the inventive talents of the Greeks never suggested a more charming allegory than the lovely families of the six *rāgas* . . . each of whom is a genius or demi-god, wedded to five *rāginis* or nymphs, and father of eight little genii, called his *putras* or sons.”

The laws respecting the seasons at which certain *rāgas* may be performed are still closely observed, and it would be considered a heinous offence for a musician to perform an evening *rāga* in the morning, or vice versa. He would be severely censured also, were he to commit any other error respecting the periods associated with certain *rāgas*. A modern

musician from Southern India furnished the following list of the periods into which the twenty-four hours may be divided. The divisions are not identical with those cited by many Indian authorities, for there seems to be no hard and fast rule amongst performers as to the exact duration of each period.

First Period	6 to 8.30 a.m.
Second "	8.30 to 11 a.m.
Third "	11 a.m. to 1.30 p.m.
Fourth "	1.30 to 4 p.m.
Fifth "	4 to 6 p.m.
Sixth "	6 to 9 p.m.
Seventh "	9 p.m. to 1 a.m.
Eighth "	1 a.m. to 3 a.m.
Ninth "	3 a.m. to 6 a.m.

Certain *rāgas* are associated with natural phenomena. The *Megh Mallar rāga*, for instance, is supposed to produce rain and, on one occasion, a dancing-girl of Bengal is said to have saved the crops in a time of drought, by singing this *rāga* and causing rain to fall immediately. Superstitious folk in the Deccan still believe in the power of this *rāga*, but either it must have lost its efficacy, or no musician exists at the present day who can perform it satisfactorily, for there has been a shortage of water in many parts of this area for the past seven years.

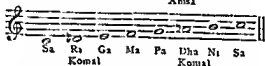
A story is extant respecting the Emperor Akbar, who commanded the famous singer, Naik Gopāl, to perform *rāga Dīpak*, knowing this *rāga* to be related to fire. Naik Gopāl did his utmost to evade fulfilling the Emperor's commands, but Akbar was adamant. Accordingly, the unfortunate musician took the precaution of standing in the river Jumna before commencing his song, but all in vain—the heat of the water increased as he continued his performance until flames burst from his body and destroyed him.

In the ancient theory of Indian music three important notes were designated, namely, the *grāha*, or starting note, the *amśa*, or predominant note, and the *nyāsa*, or final note of the *rāga*. To-day importance centres solely round the *amśa* or *vādī*, known as "the soul of the *rāga*." The example below illustrates the *Bhairava rāga* of the north, which is known in the south as the *Māxāmdlavagaula rāga*. It is associated with dawn, and is of a reverent and quiet nature. Flattened *dha* is the *amśa*. This *rāga* is the foundation of many folk-songs and melodies sung by the peasants when at work. On a recent visit to the sacred river Godavari, where a railway bridge was in process of construction, within the confines of Hyderabad state, the author was interested to note that this *rāga* seemed to form the

basis of the work-song of the coolies as they hauled machinery and building materials to the river bank.

Ex. 1.

Bhairāva Rāga, or Māyāmūlavagaula Rāga,
Ansa



The Rev. H. A. Popley includes a remarkably comprehensive collection of specimen *rāgas* in his small volume, "The Music of India" (Calcutta, Association Press, 1921). He is one of the few European musicians who possess practical as well as theoretical knowledge of Indian music, and his work should be perused by all serious students anxious to gain insight into the vocal and instrumental resources of the vast Indian empire.

CHAPTER II.

TIME AND TUNE.

RAGMALA," or the art of *rāga* pictures, forms an interesting supplement to *rāga* music, and is described by Lord Ronaldshay in "The Heart of Aryāvarta" (London, Constable, 1925), as follows: "This practice of weaving music and painting into a single composite whole provides us with a striking example of the intention claimed by the Indian for Indian art, namely, that of giving expression to the idea which lies behind the appearance of things—of making manifest the abstract; for it is, surely, ideas only and not objects, such as persons or things, that lend themselves to reproduction in two such different forms of artistic expression as music and painting."

It is possible to obtain *rāga* pictures in many Indian cities, but the warning expressed by Sir William Jones in his article, "On the Antiquity of the Indian Zodiac," respecting Indian drawings in general, is applicable, in particular, to *rāgmala*. Sir

William Jones wrote: "Whenever the Indian drawing differs from the memorial verse in the *Retna-māla*, I have preferred the authority of the writer to that of the painter, who has drawn some terrestrial things with so little similitude, that we must not rely implicitly on his representation of objects." Some fine specimens of *rāga* paintings are preserved in the Johnson Collection at the India Office, London, and in his "Treatise on the Music of Hindustan," included in "Hindu Music from Various Authors," compiled and published by Raja. Comm. Sourindro Mohun Tagore (Calcutta, 1882, now out of print), Captain Augustus Willard* gives some graphic descriptions of these visualised melodies. He refers to the picture of the *Megh rāga*, which is associated with rain (see page 11): "This *rāg* is represented of a dark complexion, his hair is tied in a knot on the crown of his head, and in his hand he balances a sharp-edged sword." *Rāga Dīpak* (mentioned in page 12) is depicted frequently with a flaming countenance to indicate his relation to fire. He rides a savage elephant and is accompanied by a large number of females. Mr. C. R. Sreenivas Iyengar, one of the most noted musi-

* Captain Augustus Willard commanded the troops in the service of H.H. the Nawab of Banda, about the year 1834.

cal authorities in Southern India, has been in correspondence with the author respecting *rāgmala*, and he is of opinion "that each classic *rāga* has a pen portrait of it in the *Dhyana-śloka* attached to it. That is the verse depicting the goddess of that *rāga*, who, if approached and prayed to in the proper way, confers on the votary, mastery of that *rāga*."

In his "Universal History of Music" (Calcutta, 1896, now out of print), Raja Sir Sourindro Mohun Tagore alluded to the colour scheme which Sanskrit experts have associated with music: "According to Sanskrit authorities the seven notes are respectively represented by the following colours: black, tawny, golden, white, yellow, purple and green, resembling very nearly those mentioned in Field's 'Chromatics.' . . . The Sanskrit authorities divide the notes into castes, C, F and G (each of which contains four *śrutis*) being Bráhmaṇas; D and A (each having three *śrutis*) being Kshatriyas; E and B (having two *śrutis* each) being Vaisyas; and the sharps and flats being Súdras (or pariahs, these having lost caste, so to speak, by the relative values of the notes they represented being affected). This grouping furnishes the key to the combination that should be resorted to in setting a musical piece to harmony. The arrangement of the colours, too, furnishes an important guide in the arrangement of chords."

In ancient India the Bráhmans, or priests, constituted the highest caste, and claimed supremacy alike over king and people, and in modern times they are still the most venerated members of society. The Kshattriyas surrounded the king or chief, and were soldiers. The ancient Sanskrit names of "Kshattriya," "Rájanya" and "Rájansi" signified "connected with the royal line," hence the derivation of the modern "Rájput," meaning "of royal descent." The Vaisyas were the agriculturists, whereas the Súdras, descendants of the aboriginal tribes conquered by the Aryans, were treated as slaves.

Extract from Sir William Wilson Hunter's "The Indian Empire" (W. H. Allen and Co., 1893). "The Aryans on the Ganges, in the 'Middle Land,' thus found themselves divided into three classes: first, the priests, or Bráhmans; second, the warriors and king's companions, called in ancient times Kshattriyas, at the present day Rájputs; third, the husbandmen, or agricultural settlers, who retained the old name of Vaisyas, from the root *vis*, which in the Vedic period had included the whole 'people.' These three classes gradually became separate castes; intermarriage between them was forbidden, and each kept more and more strictly to its hereditary employment. *But they were all recog-*

nised as belonging to the 'Twice-born' or Aryan race; they were all present at the great national sacrifices; and all worshipped the same Bright Gods.

"Beneath them was a fourth or servile class, called Súdras, the remnants of the vanished aboriginal tribes whose lives had been spared. These were 'the slave-bands of black descent,' the Dásas of the Veda. They were distinguished from their 'Twice-born' Aryan conquerors as being only 'Once-born,' and by many contemptuous epithets. They were not allowed to be present at the great national sacrifices, or at the feasts which followed them. They could never rise out of their servile condition; and to them was assigned the severest toil in the fields, and all the hard and dirty work of the village community."

Extract from "India: A Bird's Eye View," by the Earl of Ronaldshay (Constable and Co, 1924): "It is often popularly supposed that the term caste refers to the four great divisions into which, as we learn from the ancient Sanskrit texts of a semi-priestly and semi-legal character, the immigrant Aryan people was separated; that is to say, the Bráhmans or priesthood, the Kshatriya or military class, the Vaisya or husbandmen, and the Súdra or lower orders, whose function it was to serve the members of the first three. These were certainly more or less definite classes—as they are

to this day—which were evolved by a process of elaboration from the two great groups of people who met on the soil of India as a result of the incursions from the north-west, to which reference has been made, namely, the immigrant Aryans and the aboriginal inhabitants whom they found already in possession of the land. The former were sharply divided from the latter in that they alone were admitted to the reading of the Vedas and to participation in the religious ceremonies associated therewith. They were the true Aryans, and to this day the members of the three classes in question are known as the twice-born, from the fact that they are initiated into the ceremonial of the ancient religion and invested with the sacred thread—the outward and visible sign of their second or spiritual birth."

The use of grace notes is a conspicuous feature of Indian music. In "Rāgavibodha," a treatise on music by the Sanskrit authority, Somanātha, written about A.D. 1609, fifty examples of *gamaka*, grace, are given in various *rāgas*, and it is stated that "a melody devoid of embellishments is like a moonless night, a river without water, a creeper without flowers, or a woman without a garment." With the modern tendency to divide the octaves into twelve semitones, microtones are freely employed as embellishments. There are about nineteen varieties

of *gamaka* which assume importance in Hindu melody, and lend dignity and character such as harmony supplies in European music. One of the most frequent ornaments is the *Humpitam* or appoggiatura (Ex. 2).

Ex. 2.

Humpitam

This grace adds vigour to the principal note, and is much employed in singing. Full *humpitam* is heard when the grace-note is more than a semitone below the principal note. *Akata* occurs when the grace is a semitone only above the principal note.

The *Andolitam* is another popular form of *gamaka* (Ex. 3).

Ex. 3.

Andolitam

The *andolitam* produces a pleasant, lilting or swinging effect.

Trills, tremolo passages, staccato notes and *Linum* or sliding notes, introduce welcome variation into phrases which might become monotonous, owing to

frequent repetition, if performed without *gamaka*. Grace emphasises the important notes of the *rāga*, and figures largely for this purpose in the *Ālāp*, or prelude, with which a vocalist prefaces the performance of the actual melody. When utilised in this manner grace is sometimes known as *mīrchana*. The *ālāp* is taken at a slow pace to enable the listeners to become familiar with the characteristics of the tune, and to assist the vocalist or instrumentalist to enter into the spirit of the composition. The value of the *ālāp* is indisputable, but it is apt to become wearisome to Europeans. In the East, time is of no account, and a conscientious musician will devote an hour or more to the preliminary test of the *ālāp*, before commencing his actual solo. A feature of Indian music which is confusing at the outset to European ears is the constant employment of *portamento*. In his illuminating article entitled "Indian Music," reprinted from the 1917 April number of the New York publication, "The Musical Quarterly," Ananda Coomaraswamy wrote: "Equally distinctive is the constant *portamento*. In India it is far more the interval than the note that is sung or played, and we recognise accordingly a continuity of sound: by contrast with this, the European song, which is vertically divided by the harmonic interest, and the nature of

well-defined rhythm. In the *anupallavi* or *antara*, the second subject is introduced, and serves as an answer to the refrain of the *pallavi*. Phrases from both sections are employed in the *charanam* (*sañchārī*). The *charanam* affords much scope for the interpolation of elaborate ornamentation, as the rhythm is less definitely punctuated than in the *pallavi* and *anupallavi*. The *ābhog* of the north is a *coda*, into which the composer frequently inserts his own name.

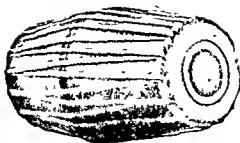
Rhythm is very complicated in Indian music, but about twelve varieties only are in general use, although Śārṅgadeva specified one hundred and twenty categories. In his "Music of Hindustan" (published in 1914 by the Oxford University Press), which has been classified as "the only thoroughly scientific treatise on the subject by an expert in western music, and a keen student of Indian music," Fox Strangways wrote: "In order that rhythm, an articulation of the infinite variety of sounds, may be upon some regular plan, the plan must have some recognisable unit of measurement. India takes the short note and gives it for a particular rhythm a certain value as opposed to the long; Europe takes the stressed note and gives it in a particular rhythm a certain frequency as against the unstressed, and graduates its force. We find the unity of the rhythm in the

recurrent bar (which is always in duple or triple time, just as our two melodic modes are either major or minor) and have to look elsewhere for the variety; they find variety in the *vibhāg* (bar), whose constitution is, as we have seen, extremely various, and must look elsewhere for unity. Both of us find what we want in the larger spaces of time; they find unity in the *āṭard* (section), we find variety in the sections.* There is a very close connection between the metre of verse and the rhythm of music in India, for the musical measure has been affected by the structure of the language and by the prosody. The Hindustani and Carnatic systems of *Tala* (time), have many points of resemblance, and were both derived from poetic metre. Accent is unknown in Indian verse, and great attention is paid to the duration of the syllables, with the result that the rhythm of music has been influenced by the versification.

Time may be slow, moderate and quick, *Ṽilamba*, *Madhya* and *Drita*, and the subdivisions include duple, triple, quintuple, septuple and nonuple measures. The last-mentioned is seldom employed. A bar containing one group of units or *Mātras*, produces a more subtle emotional effect than one

* The English words in brackets have been added to elucidate the meaning.—E. R.

A



THE MRIDANGA

B



C

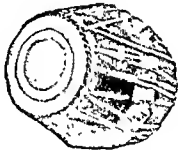


Plate II
THE TABLA

(See the description of the mridanga and tabla on page 28 and 29)



Plate III

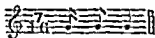
MANAHAR BARAK WITH HIS SARAFIL

See the description of the sarafil in page 30 and the reference to Manahar Barak's sarafil in page 116.

containing two or three groups of notes. A peculiarity of Indian rhythm is the *Chapu Tala*, in which the contents of a whole bar constitute one group of *mātras*. The following examples include specimens of the most common of these measures, namely, the *Trisra Jāti*, in $\frac{3}{4}$ time, and the *Misra Jāti*, in $\frac{7}{8}$ time. The latter might be termed the national rhythm of Southern India, and reflects the predilection of the people for the number seven. Its progression might be expressed in notes of increasing value, as under (Ex. 4a).

Ex. 4a

Misra Jāti in notes of increasing value.



Ex. 4. Chāputālas.*

Trisra Jāti

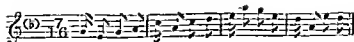


Khanda Jāti

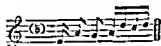
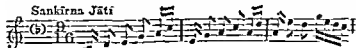


* These and more extensive examples of *Chāputālas* are contained in "Oriental Music in European Notation," by Mr. Chinnaswami Mudaliyar, Madras, 1893, a rare work dealing with Carnatic music.

Misra Jāti



Sankīrṇa Jāti



Captain Day observed: * "True triple time, curiously enough, is of the rarest, but there is a time, the accentuation of which is upon the first and second beat, which may be said to be a kind of triple time" This hybrid measure is a mixture of duple and common time, which is frequently employed in love songs to lend an impassioned character to the music.

Krishna, the pastoral incarnation of Vishnu, is represented frequently playing the flute, and he is the hero of innumerable love songs. He is regarded as an irresistible enchanter, and the tales of his amorous adventures delight young and old alike. Music plays an important part in the mystery play, based on the loves of Krishna and his bride, Rādhā, described by Sir William Wilson

* "The Music and Musical Instruments of Southern India and the Deccan."

Hunter as: "that woodland pastoral redolent of a wild-flower aroma as ethereal as the legend of Psyche and Cupid." Many of the Indian love songs heard to-day are a product of a bygone age, and in them it is not unusual for the woman to be represented as seeking the man. Doubtless this attitude is attributable to the polygamous customs formerly in vogue, when a woman's chief occupation was to capture her husband's affection or to chain a lover to her side, despite the impediments of mother-in-law and other female relations, with whom she shared her husband's home.

In the Appendix, a reprint is given of the section of Captain Willard's treatise entitled "Of the Peculiarities of Manners and Customs in Hindustan to which Allusions are made in their Song."

Maráthá love songs, however, are full of incident, consequent upon the exploits of this warlike Hindu tribe, and their disputes with the English and the Muhammadans. The spring season in particular is associated with love-making in India. Swinging is a favourite class of entertainment at this period, and special songs are composed to celebrate this diversion. They are of a rhythmic character, and are dedicated to Krishna's wife, who is the patroness of swinging.

Indian drummers devote much study to acquiring

rhythmic independence of each hand and, as Fox Strangways mentioned in his "Music of Hindustan": "Indian drumming, then, varies the quality rather than the quantity of the tone. It practically ignores accent for its own sake. Such accent as there is on the first of the bar is due to the fact that two *rhythms* diverge from that point and converge at the beginning of the next or a later bar. It is the accent induced by the juxtaposition of opposing metres . . . that pleases the Indian; not the accent, which is sought for its own sake as a means of contrast."

The drum occupies an important position in Hindu myth and legend, and in India the varieties of this instrument are legion. The *mr̥danga* is considered generally to be the most ancient Indian drum. The two heads are covered with parchment and are tuned by means of braces. A mixture of flour and water is frequently applied to one head to increase the resonance, and the plaster is removed with care after each performance, whereas on the other drum head "the eye," as it is sometimes called, consisting of boiled rice, dust and juice, is permanent. Similar pastes are applied to the *tabla*, or pair of drums, which has been likened in appearance to a pair of cups, one of large and one of medium size. Professor Abdul Karim, of Poona, invented recently a

collection of *tablas* tuned to the notes of the scale and known as the *tabala tarang*. The *dhol*, or wedding drum, is not unlike the *mrdanga*, but it is played usually with sticks instead of with the fingers, and produces a hollow sound. It is heard incessantly during the Hindu wedding season—a period dependent upon the favourable position of certain stars.

A curious attempt to unite Indian music with European drama occurred recently at the court of an Indian Maharaja, when his subjects performed a Hindu adaptation of "Measure for Measure." There was so much singing that many scenes were suggestive of comic opera rather than of legitimate drama, and portions of the music, such as the duets between Isabella and Claudio, were really dramatic. As is customary in India, the women's rôles were played by men, and the actors who represented the weaker sex employed a peculiar falsetto when singing which was not unpleasant. The orchestra consisted of a harmonium supported by a pair of *tabla*, which provided a rhythmic accompaniment to the comic scenes and linked up the episodes. Other festivities at this same Indian court included the celebration of a number of Hindu marriages. The gaieties, *tamāshas*, connected with each wedding lasted several days, and no expense was spared in engaging singing and

dancing girls, who came specially from Delhi to entertain the Maharaja and his guests. Each girl was assisted by three instrumentalists, two of whom played on the *sarangī*, or Indian violin, whilst the third provided the inevitable *tabla* accompaniment. The drummers showed great skill in the employment of curious rhythmic devices, and really constituted the backbone of the entertainment, as the singers and dancers relied upon them to keep time. The *sarangīs* used were of various sizes, some being about two feet in height, whereas others were considerably larger. In shape these instruments are reminiscent of the guitar, and usually have four strings, three of gut and one of brass. Formerly, Hindus favoured the exclusive use of metal strings to obviate the risk of employing gut made from the intestines of the cow, their sacred animal, but gut strings are to be found on many *sarangīs* at the present day. The *sarangī* is popular both with professionals and amateurs, and lends itself to all categories of grace notes, as the stopping is produced by placing the fingers against the sides of the strings instead of pressing upon them. The belly is covered with parchment, beneath which a support is placed for the bridge. The four strings are tuned to Sa, Pa, Sa, Ga, or Sa, Ma (C, G, C, E, or C, F), and most *sarangīs* have a number of sympathetic understrings.

The larger instruments employed by the accompanists of the dancing girls possessed twenty-two understrings, and the tone produced was rich and mellow.

The girls commenced their performance during the course of a Gargantuan banquet, at which no less than seventy kinds of comestibles were served to the men guests. The only females present were the entertainers and the author, as the Indian ladies of the establishment and their friends were in *parda*, and remained hidden in the *zenana*. The artists possessed most enviable powers of concentration, and remained engrossed in their work, despite the perpetual movement of servants, attendants and other satellites who ministered to the wants of the Maharaja and his suite. Before each song the vocalists ran through the melody with the principal *sarangī* players, who stood close beside them, and during the performance the soloists gave their orders to the instrumentalists. Most of the lyrics were of an amorous nature, as befitted the character of the festivities, and the music continued for about six hours. At the close of the repast the author was ushered into the *zenana* by the bridegroom, and was entertained by the ladies, who sang to their own harmonium accompaniment. Their voices were melodious, but the instrument was raucous and out-of-tune, and obliterated

ated the finenesses of their vocalisation. Unfortunately the harmonium has acquired great popularity throughout India, although it has little to recommend it. It is to be regretted, however, that the interesting instrument designed by Mr. H. Keatley Moore and tuned in the twenty-two *shrutis*, which was patented by Messrs. Moore and Moore, is no longer on the market, for the ordinary harmonium, beloved of Hindus and Muhammadans alike, detracts from the enjoyment of all sensitive listeners.



Plate I

SOUTHERN VINÁ PLAYER.

Court Musician to the Maharaja of Vizianagram
The vina was presented by the Maharaja.

(Reproduced by kind permission of Mrs C. P. Marsh)

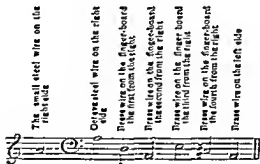
CHAPTER III.

THE VĪNĀ AND SOME OTHER INSTRUMENTS.

THE finest string instrument of India is the *vīnā*, sometimes known as the *bīn*. The southern *vīnā* is of graceful appearance, consisting of a large bowl hollowed out of one piece of wood, upon which the bridge is placed and furnished with a number of sounding holes. The southern *vīnā* is seen occasionally in England, and is recognisable by the curved neck and the gourd, which increases the volume of tone and serves as a rest for the instrument. In shape the *vīnā* is supposed to represent the body of the goddess Parvati, by reason of the curved neck, the gourds or breasts, and the frets or bracelets. A very interesting description of the *bīn* or Northern *vīnā* was contributed by Francis Fowke to Volume I of "Asiatic Researches," and was reproduced by Raja Comm. Sourindro Mohun Tagore, in his "Hindu Music from Various Authors." Fowke wrote: "The *bīn* (been)

is a fretted instrument of the guitar kind. The fingerboard is $21\frac{3}{4}$ inches long. A little beyond each end of the fingerboard are two large gourds, and beyond these are the pegs and tail-piece which hold the wires. The whole length of the instrument is 3 feet 7 inches. The first gourd is fixed at 10 inches from the top, and the second is about 2 feet $11\frac{1}{2}$ inches. The gourds are very large, about 14 inches diameter, and have a round piece cut out of the bottom, about 5 inches diameter. The fingerboard is about 2 inches wide. The wires are seven in number, and consist of two steel ones, very close together, in the right side; four brass ones on the fingerboard; and one brass one on the left side. They are tuned in the following manner (Ex. 5).

Ex. 5.



"The great singularity of this instrument is the

height of the frets; that nearest the nut is $1\frac{1}{8}$ inch, and that at the other extremity about $\frac{1}{8}$ of an inch, and the decrease is pretty gradual. By this means the finger never touches the fingerboard itself. The frets are fixed on with wax by the performer himself, which he does entirely by ear. . . . Any little difference is easily corrected by the pressure of the finger. Indeed, the performers are fond, on any note that is at all long, of pressing the string very hard and letting it return immediately to its natural tension, which produces a sound something like the close shake on the violin, but not with so agreeable an effect; for it appears sometimes to alter the sound half a tone. . . . The *blín* (been) is held over the left shoulder, the upper gourd resting on that shoulder, the lower one on the right knee. The frets are stopped with the left hand; the first and second fingers are principally used. . . . The third finger is seldom used, the hand shifting up and down the fingerboard with great rapidity. The fingers of the right hand are used to strike the strings of this hand; the third finger is never used. The two first fingers strike the wires on the fingerboard, and the little finger strikes the two wires."

Modern *vínás* have as many as twenty-four frets, and some of the finest instruments are made in Tanjore and Mysore. The *vínd* is played with the

finger-nails or with a plectrum, and is a popular instrument with ladies in the south, whereas in the north it is used almost exclusively by professional musicians. Rao Sahib Abraham Pandither, of Tanjore, recently constructed a *vīṇā* which he divided into forty-eight equal parts to the octave.

Many charming legends are extant respecting the *vīṇā*, and the following story contains a lesson for all musicians suffering from "swollen heads." The monkey god, Hanumān, was exceedingly proud of his great skill as a performer, and Rāma, weary of his boasting, determined to cure him. A certain *rishi*, or sage, a composer of Vedic hymns, converted the seven notes of the octave into beautiful nymphs who passed Hanumān as he played upon the *vīṇā*. One of the nymphs died as she listened to the monkey god, for she was the embodiment of the note which the conceited deity had murdered. The *rishi* then took up the *vīṇā*, and the nymph revived as the note was played correctly. Hanumān was ashamed of his folly, and repented of his desire to pose as a great musician. Various versions of this legend are to be found in Indian works dealing with the art of music, but they all point the same moral.

In the Deccan and in Bombay Presidency, it is easier to discover performers on the *sitar*, than *vīṇā* players, although the *vīṇā* is regarded as the national

instrument of India. The invention of the *sitar* is attributed to Amír Khusru, a famous poet and singer, who was attached to the court of Sultan Alá-ud-Dín Khiljí, of Delhi (1295-1315). The principles of the *sitar* are similar to those of the *víná*, but the *sitar* is a simpler and more portable instrument, as it has no curved neck nor gourd attachment. There are usually seven strings, five of steel and two of brass, and many *sitars* are furnished with a large number of sympathetic understrings which vibrate when the principal strings are sounded. As an accompaniment to the voice the *sitar* is a delightfully responsive instrument. Certain Parsi ladies excel in playing on this instrument, and it is most interesting to hear the comic songs which they perform to their own *sitar* accompaniment. These items are suggestive of the English "Songs at the Piano," and several of the artists might be termed "Margaret Coopers of the East," owing to the skill with which they maintain the balance between words and music. The peacock *taush*, so called because the head of the instrument is shaped like a peacock, and the body resembles the tail and supports strings and tuning-pegs, is a curiosity not often heard. One such instrument is preserved at the famous Sikh temple at Nander in the dominions of H.E.H. the Nizam of Hyderabad. Great attention is paid to the music at

Nander, where the singers and instrumentalists are as noted as those at the Golden Temple, Amritsar. They perform at the evening ceremonies, which last from two to three hours, and are stationed in the centre of the Nander temple, near the inner sanctuary containing the tomb of the great Guru Govind, the Sikh leader, who was murdered at Nander a little over two hundred years ago. Singing and chanting are important features of the ritual, and a large number of bells, gongs, cymbals and horns are used. Various huge shells are employed for fanfares and rhythmic accompaniments, and although producing a harsh sound, they are in keeping with the military atmosphere of the temple, which is guarded by armed sepoy, and decorated with votive offerings, consisting of two-edged swords and other warlike implements. The soldiers watch carefully to see that Europeans remain in a small portion of the side veranda, from which they can view the proceedings in the central enclosure, without interfering with the devotions of the faithful.

In Hindu temples, chiefly those of the Lingayet sects, a peculiar form of music is employed known as *karadismēla*, owing to the use of a large kettle-drum of this name. Huge gongs are conspicuous at the *Dasakra* festival, dedicated to the memory of ancestors, and, at sunset, Hindu women carry bas-

kets of coloured rice and garlands of flowers to the banks of the rivers, to the accompaniment of these instruments of percussion. On this occasion workmen decorate their tools and worship, do *pūja*, to them, whilst the music of cymbals, gongs and harmoniums provides a musical background to their devotions.*

Interesting specimens of Indian music, influenced by contact with Europe, are to be heard in Portuguese India. Although Nova Goa, the capital of Portuguese India, is a stronghold of Roman Catholicism, a large proportion of the inhabitants are Hindu. The Indians have come very closely in touch with the European and semi-European inhabi-

* In his "Hindu Manners, Customs and Ceremonies" (translated by H. K. Beauchamp, Oxford University Press, 1897), Abbé Dubois made the following comment respecting the *Dasahra* festival: "The *Dasahra* is likewise the soldiers' feast. Princes and soldiers offer the most solemn sacrifices to the arms which are made use of in battle. Collecting all their weapons together, they call a Bráhmaṇ *purohita*, who sprinkles them with *tirtham* (holy water) and converts them into so many divinities by virtue of his mantras. He then makes *pūja* to them and retires. Thereupon, amidst the beat of drums, the blare of trumpets and other instruments, a ram is brought in with much pomp and sacrificed in honour of the various weapons of destruction. This ceremony is observed with the greatest solemnity throughout the whole Peninsular, not only by the Hindu princes and soldiers, but also by the Muhammadans."

tants, and this intercourse has affected their music. At Xri Manguexa (Manguexim), in the Portuguese district of Ponda, bells, drums, horns and Indian string instruments are employed in the temple consecrated to Siva worship. The horns are constructed from pieces of brass which can be fitted together to form a long curve; they are known in the south by the Tamil name of *kombu*, meaning horn, and in the north as *iringa*, or *sing*. They are employed extensively at all festivals and processions, and are utilised by village watchmen. Several of the instruments in Manguexim temple are so cumbersome that special push-carts are required to convey them from one part of the building to another, but despite their primitive construction the performers obtain rhythmic and melodic effects suggestive of western compositions.

The sacred ankle-bells of the dancing-girls are heard regularly in the Hindu temples at Goa, and the pleasant modulations of the girls' voices, as they blend with the bells, produce a harmonious combination, refreshing to European ears weary of the strident notes of the conch and the clash of cymbals. No dancer ties on these bells without first holding them to her forehead and uttering a short prayer, for they are the symbols of the profession to which she has been dedicated. "To tie on the bells" has



Plate VI

MANOHAR BARVE WITH HIS SITAR.

(See the description of the sitar on page II and the reference to Manohar Barve's sitar on page 146.)

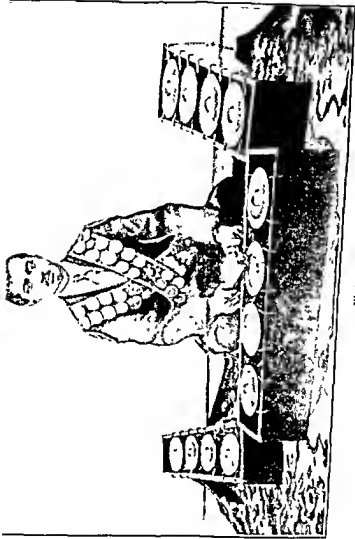


Plate III

MANAHAR BAHAR WITH HIS BURMESE GONGOR.

(See the reference to Manahar Bahar's Burmese gongor on page 11.)

become a proverb signifying that a person has undertaken some enterprise or duty which cannot be abandoned. In Goa the girls offer flowers to foreign visitors as they leave the temples, and, in consequence, it is easy for the westerner to judge of their manners and appearance at close quarters. Like most temple women, they are clean and educated, their movements are graceful, and their performances are intelligent and artistic.*

* In "The Dance of Life" (Constable, 1923), Havelock Ellis wrote: "In India again, the *Devadasis*, or sacred dancing girls, are at once both religious and professional dancers. They are married to gods, they are taught dancing by the Brahmins, they figure in religious ceremonies, and their dances represent the life of the god they are married to as well as the emotions of love they experience for him. Yet, at the same time, they also give professional performances in the houses of rich private persons who pay for them. It thus comes about that to the foreigner the *Devadasis* scarcely seem very unlike the *Ramedjenis*, the dancers of the street, who are of very different origin, and mimic in their performances the play of merely human passions. The Portuguese romancers of India called both kinds of dancers indiscriminately *Balheideras* (or dancers), which we have corrupted into *Bayaderes*."

* In 1922, Otto Rothfeld wrote in "Women of India," (Taraporevala and Sons, Bombay): "Besides Tanjore, the old Portuguese possession of Goa and the neighbouring districts bordering on the ocean, where the forests and rocks of the Western Ghats drop sharply to the rice-lands of the shore, are famous for the excellence of their singers. Here they are known under the name of *Naikins* or 'Ladyships,' and have a position of no little respect.

In 1878 Da Fonseca commented upon the love of music evinced by the Goanese in general, and remarked in his "Historical and Archæological Sketch of Goa," that: "It is a circumstance worthy of notice that the people of Goa, as a rule, possess a peculiar taste for music; but it is only amongst the upper and educated ranks that the principal European musical instruments are in use. The humbler classes still adhere to the national musical instruments, such as *gumbhot*, a quasi-semicircular earthen vessel ending in a small open tube, and covered in the front with a lizard skin; and *madlem*, a cylindrical earthen vessel covered on both ends with the same skin. The former is played with the right hand, and is specially used as an accompaniment to

Though they like to trace their origin in their own sayings to those nymphs who in heaven are said to entertain the Gods, the truth is that they are largely recruited from other classes, whose children they purchase or adopt. They live in houses like those of the better-class Hindus, with broad verandahs and large court-yards, in which grows a plant or two of the sacred sweet basil. Their homes are furnished in the plain style of the Hindu householder, with mats and stools and wooden benches and an abundance of copper and brass pots and pans and water vessels. Only they wear a profusion of gold ornaments on head and wrists and fingers, a silver waist-band, and silver rings on their toes, and they make their hair gay with flowers. Their lives are simple and not luxurious; but the days are idled away in the languorous ease of the tropic sea breezes, a land of repose, a lazy land."

the popular country dance of *mando*, and the latter with both hands." The musical conditions in Goa have altered very little since the days of Da Fonseca, but this writer's remarks may be supplemented by a few observations respecting the cult of Portuguese folk-song in Goa. The students sing the *fados* (folk-songs) to their own accompaniment upon the guitarre and Portuguese viola. The only noticeable distinctions between their renderings and the interpretations heard in Portugal, are to be found in the exaggerated syncopation and excessively halting rhythm adopted by the Goanese. This Asiatic lethargy, however, has not affected the Goanese orchestras devoted to jazz and other modern dance music, and Indo-Portuguese musicians are in great demand at balls throughout British India.

CHAPTER IV.

TYĀGARĀJA ; THE BEETHOVEN OF INDIAN MUSIC.

EUROPEANS are prone to condemn Indian singing after listening to one or two performances of an inferior standard, at which they have been disgusted with the grimaces and coarse vocalisation of the musicians. The following remarks of the famous writer on India, Meadows Taylor, author of "The Confessions of a Thug," are as applicable to-day as they were in the earlier part of the nineteenth century: "I am bound to state, that very little of the really good or classical music of the Hindus is ever heard by European ears. What is ordinarily played to them is the commonest ballads and love-songs, with modern Persian and Hindustani ditties, sung by ill-instructed screaming dancing women, at crowded native *durbars*, marriages and other ceremonies." Fine vocalists are rare in India, and frequently they hesitate to perform before foreigners who are apt to show their contempt for In-

dian music without endeavouring to understand it. Pierre Loti responded to the charm of Indian lyrics, and wrote in "L'Inde (Sans les Anglais)": "These songs are neither so upsetting nor so sad to us as those of Mongolia or China. We can understand them almost completely. They convey to us the extreme sensitiveness of a humanity which has drifted far away from us during the course of centuries, but of one which is not radically different from ours."

Probably the most famous of all modern Indian composers was Tyágarāja, who is said to have composed melodies in every southern *rāga*. According to Indian *pandits*, musicians must possess firm devotion to God and must be pure in mind and body, for unless they realise the spiritual power of music they will be unable to gauge the science underlying their art. The following notes on the life and work of Tyágarāja were translated from information published in Tamil and Telugu, respecting this Beethoven of Indian music. All records prove that Tyágarāja was an idealist who led a saintly existence. He was born in Thiruvalur, in the Tanjore district, about 1759, and was one of several sons. His father was a sage well versed in Vedic lore, from whom the future composer acquired consider-

able knowledge of ancient literature, before devoting himself to the study of singing. In a prodigiously short time Tyágarāja's talents were recognised, and he was acknowledged to be one of the finest vocalists in the south of India. He then became the disciple of a *swami*—a term of respect applied to a man of distinction—who initiated him into the mysteries of Ráma worship, and taught him that any one who pronounced Ráma's name ninety-six *crores* of times would obtain salvation. (A crore equals ten millions or one hundred lakhs.)

At the age of fourteen Tyágarāja lost his father, and his mother followed her husband to the grave within a year. The cares of the household now devolved upon Tyágarāja, who fulfilled his duties very conscientiously, devoutly worshipping the idols of Ráma and Sita, left to him by his grandfather and his father. By the time he had reached his thirty-eighth year he had uttered Ráma's name ninety-six crores of times, as stipulated by the *swami*. After he had accomplished this feat, Ráma visited him while he was at his prayers. As soon as he was recognised, the god disappeared, but from that time forth Tyágarāja was enabled to compose songs with perfect ease. Tyágarāja's fame spread far and wide, and people flocked from remote districts to hear

him. In consequence, the envy of his contemporaries was aroused, and they persecuted him. On one occasion, while he was engaged in taking his ceremonial bath of oil, a sage visited him and requested him to perform. Tyágarāja sang for one hour and a half, and in recognition of his labours the sage presented him with a book and promised to return. He did not reappear in person, but revealed himself to Tyágarāja in a dream, stating that he was Nārada, the patron of music. He added that he was satisfied with Tyágarāja's virtue, and said that the title of the volume was "Swáranavam"; it was a rare and difficult work, but he expected Tyágarāja to master its contents, as there was much valuable information in it respecting the art of music which Tyágarāja alone could appreciate and utilise. Tyágarāja fulfilled Nārada's instructions, and derived great benefit from the ancient tome. The hope of seeing Rāma once more inspired him, and he continued to sing the god's praises. In his compositions he condemned the indifference of many Hindus towards the cult of Rāma, and each night, before retiring, he prepared fruit, milk and *pān* (betel nut mixed with lime) for Rāma's refreshment. In the morning he would find part of the food consumed and would eat the remainder, as it was imbued by the god with special virtue. The songs which he

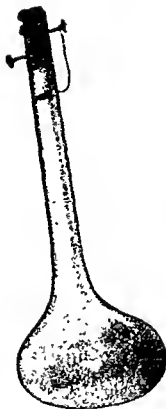


Plate VIII

THE TAMBURA

The *Tambura* shown above came from Northern India and was valued by the owner at about thirty rupees. A gourd formed the bowl whereas the body of the Southern *tambura* is usually of wood. The *tambura* has three steel strings and one brass string. They are played with the fingers and are never stopped. The four ivory beads seen in the photograph are known as *pussala* and as they are threaded upon the strings they are movable and are employed to effect minor alterations in pitch. Pieces of quill or silk known as *jirala* are inserted between the strings and bridge to produce a buzzing effect.

(See the reference to *Tyāgarāja's* use of the *tambura* on page 34.)

tor, composed a song in his honour, and Govinda Márár prophesied that Tyágarāja would revive music in its noblest form. Govinda Márár then proceeded to Pandharpur, where he died, and musicians make pilgrimages to this spot, near the western frontier of Hyderabad State, where his *tambúra* is preserved.*

The Rájás of Tanjore and of Mysore summoned Tyágarāja to their palaces, but he ignored their invitations, devoting his career to the worship of Ráma. Maharāja Sarabhoji of Tanjore journeyed to Tyágarāja's home, and begged him to perform before his nobles, but Tyágarāja replied in song: "Are these kings greater than my Ráma?" He begged Ráma to prevent foreigners from interrupting his work, but thereby aroused the anger of his brothers, who desired to exploit his genius and to accumulate wealth. To anger him, they threw his

* The *tambúra* of Govinda Márár had seven strings, whereas the ordinary *tambúra*, used for drone accompaniments, has four strings only (See the illustration) It is to be regretted that Govinda Márár's instrument has perished recently. On one of the pillars in the Pandarinath Temple, Pandharpur, where it was preserved, lines have been painted to represent the strings. Devotees walk round the pillar and embrace it in honour of the great musician. When the lines become faint through frequent contact with the pilgrims' garments, they are restored with a fresh coat of paint.

treasured idols into the river Káveri. Tyágarāja entreated his gods to recover them, and prayed for the conversion of his materialistic kinsmen. After a year's supplication, the musician was rewarded for his unswerving trust in Ráma, when he learnt, in a dream, the spot in the bed of the river where the idols were hurried, and experienced no difficulty in regaining possession of them. Moreover, his brothers became Ráma worshippers and persecuted him no longer. The songs in which he celebrated the return of his images are still preserved in Southern India. A number of miracles are attributed to Tyágarāja. He is said to have restored a dead man to life by means of his art, and to have converted many of his hearers to Ráma worship. When he was about eighty-nine or ninety years of age, Ráma appeared to him and announced that he would require to be re-born once only, because the spirituality of his life on earth would be taken into account. Tyágarāja sang incessantly in praise of Ráma, and prayed to remain for evermore with the celestials, without revisiting the earth plane. At this period he composed "Raghunáyaká" and "Patti Viduvarádu," portions of which are cited at the end of this chapter. After nine months and twenty days, Ráma appeared, and agreed that Tyágarāja should not be re-incarnated. Tyágarāja had become a *Sunyasi*,

that is to say he had entered the fourth or last stage of mortal existence, and had abandoned all worldly desire.* Ten days after the apparition the musician's face shone, and he resembled Brahmá, the Creator. His spirit ascended while miraculous flowers fell from the skies. The obsequies were performed with great magnificence, and a *Samádhi* or *Sunyasi's* tomb was erected in his memory, near which a *tulsi* (holy basil) shrub was planted which is worshipped to this day. A large concourse of pilgrims visit Thiruvaiyar each year to do honour to the genius who selected it for his home, and whose finest work was accomplished in this small town near Tanjore,

* Abbé Dubois, the author of "Hindu Manners, Customs and Ceremonies," described the state of *Sunyasi* (*Sannyasi Nirvani*) as follows: "The most holy and sublime state to which man can possibly attain is that of *Sannyasi Nirvani*, which means 'naked penitent.' In embracing this state a man ceases to be a man; he begins to be a part of the God-head. As soon as he has attained the highest degree of perfection in this state, he frees himself voluntarily, without any trouble or pain, from his own self, and obtains *moksha*, thus becoming incorporated for ever into the Divine Self. There is no real *Nirvani* existing in this *yuga*. Those who aspire to this state must pass through twelve successive degrees of meditation and corporal penance, each one more perfect than the last. These degrees are a kind of novitiate, and each of them has a special appellation. Having at last become a *Nirvani*, the penitent no longer belongs to this world."

whilst the belief is current that great merit is acquired by performing Tyágarāja's songs.

No attempt has been made to eliminate the supernatural element, so dear to the superstitious Hindu mind, from the above biography of Tyágarāja, for the full meaning of his compositions would be misunderstood were his worship of Rāma to be ignored. The idea that he derived direct inspiration from his god must appeal to all believers in the divinity of music, and recalls the oft-repeated anecdote of "Papa" Haydn, who would leave his writing table and offer up a prayer for inspiration, whenever his ideas ceased to flow during the composition of his symphonies.

The following remarks respecting Tyágarāja are from the pen of Mr. C. R. Sreenivas Iyengar, the learned musical critic (mentioned on page 15). They were included by him in an article which he contributed to the "Daily Express Annual" for 1925: "The psalms of David, the 'Imitation of Christ' of Thomas à Kempis, are akin to Tyágarāja's hymns. They are the last word on the theory and practice of devotion, music and self-culture. . . . They are supremely original, fresh, deep, suggestive and heart-gripping. They reveal the wonderful evolution of the soul of a neophyte right onwards until he reaches the goal. . . . He lived his

life apart from wealth, honour, patronage, crowned heads, fame and following—a poor beggar, a bitterly persecuted man, an undaunted social reformer of the true type—a fearless speaker of truth, and a peerless teacher. His hymns are so noble, so sublime, so soul-reaching, that his followers reverently speak of them as ‘Tyágopanishads,’ for to them they are as sacred as Holy Writ. He lived a very long life and reincarnated himself in many an able pupil.”

In a discourse on Tyágarāja delivered in 1925 before the Fourth All-India Music Conference, to which further reference will be made in Chapter V, Mr. M. S. Ramaswami Iyer, of Coimbatore, the author of an excellent life of the great master, referred to the tendency of musicians in Tyágarāja's youth to blend the two divisions of recitative, namely, the *Vritha*, or simple recitative, and the *Kirtana*, or sacred dramatic narrative, to which the audience supplied the choral commentary. Arunchala Kavi's volume of *vrithas* and *kirtanas*, known as “Rāma Natakam,” was published in 1772, when Tyágarāja was about thirteen years old, and influenced the young musician who was destined to develop Indian lyrical music. Tyágarāja wrote over eight hundred *kritis*, songs, in which he united the finest characteristics of diverse styles of narra-

tive and religious compositions, and excelled in his development of *sangathis*, or musical phrases.* He was his own author, for it is considered essential for Indian musicians to compose their own texts, and he employed the Telugu language, the most musical of Indian vernaculars, known as "the Italian of India."

With reference to Tyágarāja's treatment of the *sangathis*, Mr. Ramaswami Iyer remarked: "The first *sangathi* is a very simple melody; the next is a little elaborate; the next is still more elaborate, and so on, until the last brilliant *sangathi* presents in the compass of the same *āvāḍ* or time-limit as the first *sangathi* the maximum of rhythmic liveliness and melodic fullness.† All the *sangathis* glide into one another so easily and so gracefully that they seem to be natural evolutions and involutions of one another. Tyágarāja will ever be remembered for this striking innovation, which has doubtless enriched music to an astonishing degree." In conclusion, Mr. Ramaswami Iyer stated that Tyágarāja emphasised the importance of the time-honoured *tambūra* for the purpose of the drone and not of the "now-unfortunately prevailing harmonium."

* See reference to *līrtanas* and *kritis* on page 22.

† See reference to *āvāḍ* on page 24.

The drone, which is indispensable in all public performances of Indian music, provides an effective background to the melody, and adds the stability which in western compositions is furnished by harmony. A drone may be played on one or two drums, tuned either in unison or an octave apart, whilst the *víná*, the *sárangí*, the *sitár* and similar instruments possess their own drone strings. The *tambúra*, however, is regarded as the most satisfactory drone instrument. In shape the *tambúra* is not unlike the *víná*, but it is of simpler construction, without frets, and presents few difficulties. It is played by the fingers on the open strings, and supplies a rich droning accompaniment. When the *amśa*, or predominant note, defined on page 12, is distinct from the drone, the latter serves as a basic note, and the character of the melody depends to a large extent upon the position of the *amśa* with relation to that of the drone. The special instrument known as the *drone* or *pongi* produces only one note, the pitch of which can be varied by means of the four or five holes bored in this primitive instrument. The *pongi* is played generally in conjunction with the flute or the *nágasara*, the most common reed instrument of India. The *nágasara* has twelve holes, of which seven are utilised for fingering and the remainder for the regulation of pitch. Expert players render

every variety of grace on this instrument. The Indian bagpipe, *nosbug* or *śruti upāṅga*, is also popular as a drone instrument. The bag, which is made of kid, is inflated by the mouth, and there are usually two cane mouthpieces, one used for the bag, and one for the drone.

Tyāgarāja imparted his knowledge to his faithful disciples, but he forbade those students who were endowed with a gift for improvisation to perform his own compositions, as he dreaded the mutilation of his songs. He introduced his own name into the close of his works with such phrases as: "This is the last counsel of Tyāgarāja." Specimens of these musical signatures will be found in the two songs below. Both were transcribed in European notation by Mr. Chinnaswami Mudaliyar, M.A., and are included in his rare "Oriental Music in European Notation," published in 1893. For the purpose of comparison the Indian versions of these songs were performed by a Telugu singer of repute, and the present author subsequently played the melodies on the piano. A few Indian critics who were present agreed that the European version conveyed only an approximate idea of the eastern interpretation. As Mr. Mudaliyar remarked in his explanatory notes: "Indian music lies under a mask at present." At the moment, however, the transcription of Indian airs

into western notation, though inadequate, is the only means of removing the mask, and enabling European musicians to form some conception of the beauties which it conceals.

Rāgkunāyaka. Ex. 7.

Primary *rāga* Sankarābharana, one of the most popular *rāgas* in Southern India. See Ex. 6 below.

Rāga Hamsadhvani. In Carnatic music this secondary pentatonic *rāga* is used in devotional songs and love music. F (Ma) and A₂ (Dha) are *varja*, ie, omitted in this *rāga*. G (Pa) is the *amśa*, and E (Ga), G (Pa), and B (N₁) form its characteristic phrase. The *rāga* is sung at noon, and is associated with the idea of entreaty. The time (*tāla*) is *Desādi*, meaning foreign, a description employed when the section commences on the fourth unit of the bar, instead of on the first.

The words are given below both in Telugu and in an English translation.*

* In Telugu, as in Italian, for example, certain modifications of orthography are permissible in the texts of songs for the purpose of rendering the language as harmonious as possible.

In the spelling of the text, the author has been guided by Telugu scholars, who suggested alterations in the orthography, with a view to conveying to English readers, unacquainted with Telugu, an exact idea of the sound of the words when sung.

Pallavi. This section contains the main subject of the composition. Raghunáyaká ni¹ pádayuga² rájivamula³ né⁴ vidazála⁵ Srí.⁶

1, Ni, your; 2, Pádayuga, feet; 3, rájivamula, lotus-like; 4, né, I; 5, vidazála, cannot leave; 6, Srí, term of respect.

Paraphrase.

"Raghunáyaka! I cannot leave your lotus-like feet."

Anupallavi. This section contains the second subject.

Aghájalamula¹ páraphóli² nannadarimpa³ nívé⁴ gatigáda⁵ Srí.⁶

1, Aghájalamula, illusion; 2, páraphóli, driving away; 3, nannadarimpa, protecting me; 4, nívé, yourself; 5, gatigáda, are the saviour; 6, Srí.

Paraphrase.

"Driving away illusion and protecting me, you are the Saviour!"

Charanam. An amplification of the above sections.

Bhavaságaramu¹ thataléka² né³ bahugási⁴ padí⁵ ní⁶ marugujérithini⁷ Avanijádhípa¹ Srítarakshaka!² Anandakara!³

1, Bhavaságaramu, ocean of births and deaths; 2,

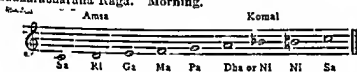
thataléka, without being able to cross; 3, né, I; 4, bahugási; 5, padi, much exhausted; 6, ní, your; 7, marugujérithini, sought protection; 8, Avanijádhipá!, Lord of Sita!; 9, Srítarakshaka!, Protector of *bhaktas*; 10, Anandakara!, ever joyful!

Paraphrase.

"Without being able to cross the ocean of births and deaths, exhausted, I sought your protection, Lord of Sita! Ever joyful Protector!"

Ex. 6. Primary Rāga.

Sankarābharana Rāga. Morning.



Compare with the European major mode. The difference in the sixth should be noted.

Ex. 7. Ragunāyaka.

Mela = Primary Rāga.

Sankarābharana.
Rāga Hamsadhvani
Tala Dēśādi.

Music and Words by
Tyāgarāja.

Vivace Met. $\text{♩} = 144$.



I. Pallavi

II.

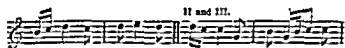
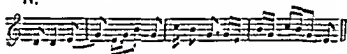




III.



IV.



Charanam





Specimen of the musical signature of Tyāgarāja in the above composition.



Raghunāyaka ! nī pādayuga - rājīvamula nē vidazāla ;
 Aghajālamula bāra dōlina
 nnādarimpa nīvē gatigāda ? Srī
 Bhava sāgaramu dāta lēka nē
 bahu gāsi badī nī marugu jēritini
 Avanijādhīpā ! Srītaraksaka !
 Ānandakara ! Srī Tyāgarājanuta !

The text of "Raghunāyaka" is taken from "Tyāgarājasvami Kīrtanalu," edited by K. V. Srinivasa Ayyangar, Madras, 1922, page 184, a standard work amongst Carnatic musicians.

Patti Viduvarádu. Ex. 9.

Primary *rāga* Kharaharapriyā. See Ex. 8 below.

Secondary *rāga* Manjari. The time (*tāla*) is *Adi*, or common time.

The words are given below both in Telugu and in an English translation.

Pallavi. Patti¹ viduvarádu² ná³ cheyi.⁴

1, Patti, holding; 2, viduvarádu, should not leave; 3, ná, my; 4, cheyi, hand.

Paraphrase.

"When once you have taken hold of my hand you should not leave it!"

Anupallavi. Puttina¹ nádé² nija³ bhaktini⁴ meda⁵ gatti⁶ guttu⁷ chedaraka⁸ brochi⁹ cheyi.¹⁰

1, Puttina, of birth; 2, nádé, on the day; 3, nija, true; 4, bhaktini, devotion; 5, meda, neck; 6, gatti, tied; 7, guttu, honour; 8, chedaraka, without being sullied; 9, brochi, protecting; 10, cheyi, hand.

Paraphrase.

"From my birth you made me your true devotee and protected me and my honour from harm."

Charanam. Nityánityamulanu¹ hódhinchi² krutyákrutyamulanu³ thélipinchi⁴ pratyékudu⁵ nivaní⁶ kanipinchi⁷ bhrutyudaina⁸ Tyágarāju⁹ cheyi.¹⁰

1, Nityánityamulanu, permanent and impermanent; 2, bódhinchī, teaching; 3, krutyákrutyamulanu, things that should be done and those that should not be done; 4, thélipinchī, showing; 5, pratyékudu, you the one without attachment; 6, nívani, that you; 7, kanipinchī, showing; 8, bhrutyudaina, your devotee; 9, Tyágaráju; 10, cheyi, hand.

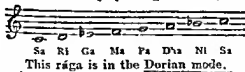
Paraphrase.

"Taught me about things permanent and impermanent and showed me those that should be done, and those that should not be done, and showed me that you are the only one without attachment. You should not leave your devotee's (Tyágaráju) hand!"

Ex. 8.

Primary Rága.

Kharaharapriyá Rága. Noon.



Ex. 9. Patti-Viduvárádu.

Primary Rága.
Kharaharapriyá
Rága Manjari.
Tála Adi.

Music and Words
by Tyágarája.

Met. ♩ = 144.

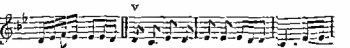
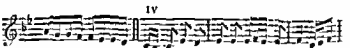
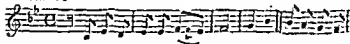
Style of execution, Preghiera, earnestly and fervently.
Notice the *Tálra* progression (i.e., crooked progression) of the ascending scale which is identical in both tetrachords.

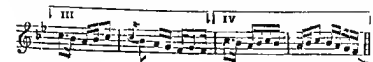
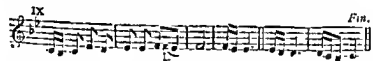
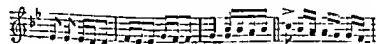
Arūhana (Ascent). Avarohana or Avarō (Descent).



Pallavi I

Di. let

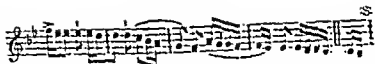




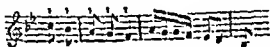


I. Charanam





The latter portion is sung also a little differently, as follows :



The following text of the "PATTI VIDUVARADU" is taken from "Tyāgarāja Hridayamu," edited by K. V. Srinivasa Ayyangar, Madras, 1922, Vol. II, page 350.

Patti viduvarādu nāche-yi - patti viduva rādu
 Puttinanādō nijabhaktini meda - gatti guttn chedaraka
 brōchi cheyi
 Nityānityamulanu bōdhiuchi - krutya krutyamulanu the-
 lipinchi
 Pratyēkudu nīvani kanipinchi - bhrutyudaina Tyāgarāju
 cheyi.

Pat-ti vi-du-va-rā-du nā che-yi pat-ti vi-du-va-rā-du nā
 che-yi pat-ti vi-du-va-rā-du nā che-yi pat-ti vi-du-va-rā-du
 nā che-yi pat-ti vi-du-va-rā-du nā che-yi pat-ti vi-du-va-
 rā-du nā che-yi pat-ti vi-du-va-rā-du nā che-yi pat-ti vi-du-
 va-rā-du nā che-yi pat-ti vi-du-va-rā-du nā che-yi pat-ti vi-du-
 va-rā-du nā che-yi pat-ti vi-du-va-rā-du. Put-ti-na-nā-dē
 put-ti-na-nā-dē put-ti-na-nā-dē put-ti-na-nā-dē ni-ja bhak-ti-
 ni me-da me-da gat-ti gut-tu che-da-ra-ka brō-chi che-yi Nit-
 yā-nit-ya-mu-la-nu bō-dhin-chi nit-yā-nit-ya-mu-la-nu bō-
 dhin-chi krut-ya krut-ya-mu-la-nu the-li-pin-chi Pra-tyē-ku-
 du nī-va-ni ka-ni-pin-chi bhrut-yu-dai-na Tyā-ga-rāju che-yi
 Tyā-ga-rāju che-yi.

The following extracts from Tyágarāja's songs, "Alakalu" and "Ennadu Zutuno," are taken also from Mr. Chinnaswami Mudaliyar's "Oriental Music in European Notation," 1893. Owing to the allusions which the songs contain to the characters in the "Rámáyana" they are of particular interest. The composition of the "Rámáyana" is attributed to the Sanskrit poet, Válmiki. In Southern India, the belief is current that Válmiki returned to earth in the person of Tyágarāja, to develop the exquisite beauty of Tyágarāja's *kritis** out of the recitative, associated with the "Rámáyana."

Alakalu. Ex. 10.

"Alakalu" is a song in praise of Ráma, and was inspired by the following incident in the "Rámáyana."

When Prince Ráma was sixteen years old, he was sent by his father, King Dasharatha of Ayodhya, to destroy the man-eating demons, Maricha and Suvahu, who had attacked the retreat of the sage, Vishvamitra. Ráma earned the gratitude of the hermit by killing Suvahu and wounding Maricha.

The words of the song refer to Vishvamitra's appreciation of Ráma's beauty. At the moment when

* See reference to Tyágarāja's *kritis* on page 53.

Ráma curbed Maricha's pride, the graceful movement of the Prince's hair, stirred by the wind, enhanced Ráma's appearance. By a glance, Vishvamitra, the *rishi* of the song, indicated to Ráma the approach of Maricha, and Ráma discharged Siva's* arrow. The face of Ráma was worshipped by Tyágarāja. (Ráma was endowed with half Vishnu's divinity, and is revered throughout India as a model son, brother and husband. He is frequently depicted carrying a bow and arrows.)

Primary Rāga, Kharaharapriyā.

Secondary Rāga, Madhyamāvatī. The time (*tāla*) is Rūpaka or triple time.

The words are given below in Telugu and in an English translation.

Pallavi. Alakalu¹ allaladaga² gani³ yaramuni⁴ yetu⁵ pongeno.⁶

1, Alakalu, curved hair (of Rāma); 2, allaladaga, moving this way and that; 3, gani, seeing; 4, yaramuni, Rāja Rishi (Vishvamitra); 5, yetu, how; 6, pongeno, pleased or rejoiced.

Anupallavi. Cheluvu¹ miraganu² marichuni³ madamu⁴ anache⁵ vela.⁶

* Rāma had succeeded in bending a mighty bow which had belonged originally to the great god Siva. To compensate Rāma, the king of Mithila had given his daughter, Sita, in marriage to the hero Rāma.

1, Cheluvu, beauty; 2, miraganu, enhanced; 3, marichuni, Maricha's; 4, madamu, pride; 5, anache, curbing or putting down; 6, vela, time.

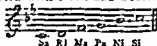
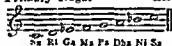
Charanam. Mubi¹ kanu² saiga³ delisi⁴ Sivu⁵ dhanuvunu⁶ viriche⁷ samayamuna⁸ Tyágarája⁹ vinutuni¹⁰ momuna¹¹ ramjillu.¹²

1, Muni, Rishi; 2, kanu, eye; 3, saiga, symbol; 4, delisi, knowing; 5, Sivu, Síva's; 6, dhanuvunu, arrows; 7, viriche, breaking; 8, samayamuna, at the time of; 9, Tyágarája, Tyágarája; 10, vinutuni, admired or worshipped by; 11, momuna, in the face; 12, ramjillu, bright (hair).

Ex. 10. *Aśakelu.*

Kṛtāśarapriyā.
Primary Rāga.

*Rāga Madhyamāvatī.**
Associated with Noon and Peace.



(See Example 8, page 63).

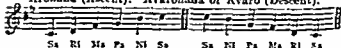
Music and words by Tyágarāja.

Tāla Rūpaka. Style of execution.

Energico, Allegro con brio.

Met. ♩ = 176.

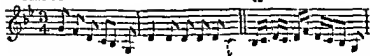
Arūhana (Ascent). Avarohana or Avarū (Descent).



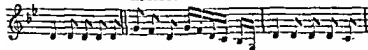
* When the raga Madhyamāvatī is sung at the close of a musical entertainment, it is supposed to cancel the evil effects produced by the performance of other rāgas during prohibited, or inauspicious hours. E and A are *vargī* (omitted) in this rāga.

Pallavi I

II



III and IV

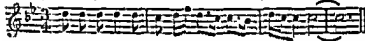


III IV



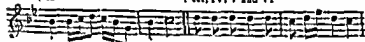
Anupallavi I and II

I



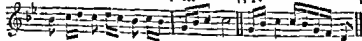
II

III, IV, V and VI



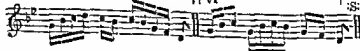
III

IV

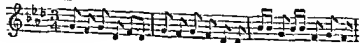


V

VI

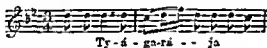


Charanam





Specimen of the musical signature of Tyāgarāja introduced into the above example of his work.



Ennadu Zutuno. Ex. 11.

"Ennadu Zutuno" is in praise of Rāma, and reference is made in it to various personages who figure in the "Rāmāyana," the epic chronicle of the Solar race of Ayodhya, or Oudh. The epic records that Sita went into exile with her husband, Rāma, who was accompanied also by his brother, Laxman. Incidentally the name of Prince Laxman is associated constantly with that of Rāma in local traditions. Bharata and Chatrugna were other brothers of Prince Rāma. King Sugriva, the chief of the monkey army, assisted Rāma to regain possession of

Sita after her capture by Ravana, the demon king of Lanka or Ceylon.* Ráma's ally, Hanuman, the monkey god, is worshipped to this day as the model of a faithful servitor.

Primary Rága, Chakravaka.

Secondary Rága, Kalavati. The time (*tala*) is Madhyādi, four quavers to the bar.

The words are given below in Telugu and in an English translation.

Pallavi. Ennadu¹ zutuno² inakula³ tilaka.⁴

1, Ennadu, when; 2, zutuno, will I see; 3 and 4, inakula tilaka, the *tilaka*, or caste mark on the forehead, of the Solar dynasty.

Anupallavi. Pannagasayana¹ bhakta janavana² punnama chanduru³ bolu mugamunu.⁴

1, Pannagasayana, Thou resting on *adishesha*, the five-headed serpent forming Ráma's bed; 2, bhakta janavana, Thou protector of devotees; 3, punnama chanduru; 4, bolu mugamunu, Thou with a face like the full moon. (An Oriental simile indicating great personal beauty.)

Charanam. Dharanija¹ Sumitra² Bharata³ Chatrugna⁴ Vanarayudhapati⁵ Varanjanayadu⁶ karunanu⁷ karikokaru⁸ varnimpan⁹ atharananu¹⁰ pilchinanu¹¹ Tyágarájarchita.¹²

* See reference to the "Rámáyana" on page 2.

1, Dharanija, born of the earth (Sita); 2, Sumitra, son of Sumitra (Laxman); 3, Bharata, one of Rāma's brothers; 4, Chatrugna, another of Rāma's brothers; 5, Vanarayudhapati (Sugriva, the chief of the monkey army); 6, Varanjanayadu, noble Anjanaya (Hanuman, the monkey god); 7, karunanu, with love and affection; 8, karikokaru, together; 9, varnimpan, praise; 10, atharananu, with devotion, 11, pilchin-annu, calling you; 12, Tyāgarājarchita, Rāma worshipped by Tyāgarāja.

In the song Tyāgarāja invokes Rāma, the *tilaka* or caste mark of the Solar dynasty, who is praised and worshipped by all the personages mentioned in the text.

Ex. 11. *Sanada Zatumo.*

Chakravāka.

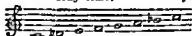
Primary Rāga.

Associated with love. Any time.

Rāga Kālāyati.*

Music and words by

Tyāgarāja.



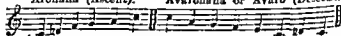
Sa Rī Ga Ma Pa Dha Nī Sa

Tāla Madhyādi. Style of execution, with Longing and Earnestness.

M. ♩ = 144.

Arōhana (Ascent).

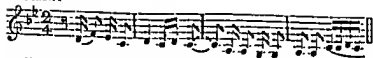
Avarohana or Avarō (Descent).



Sa Rī Ma Pa Dha Sa Sa Dha Pa Ma Ga Sa Rī Sa

* R is *varja* (omitted) in this rāga and Ṛ is *varja* in the ascending scale. D is omitted in the descending scale and employed only in the ascending scale.

Pallavi I



II



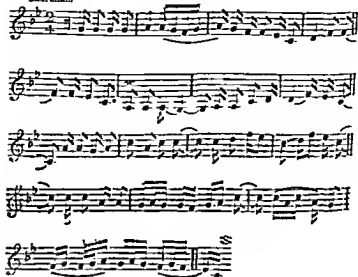
III and IV



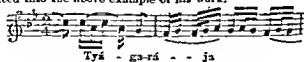
Anupallavi I



Charanam



Specimen of the musical signature of Tyágarāja introduced into the above example of his work.



CHAPTER V.

THE ALL-INDIA MUSIC CONFERENCES.

SINCE the publication of Mr. Chinnaswami Mudaliyar's "Oriental Music in European Notation," various other collections of Europeanised Indian music have appeared. At the moment, Mr. G. D. Eleazar, of Madras, is engaged upon the compilation of a volume of Indian lyrics transcribed in western notation. In a recent letter to the author he enumerated some of the many difficulties he had encountered: "The difficulties one naturally finds are as follows: 1, the key signature of each *rāgini*; 2, what key should be taken, i.e., what should be the tonic for a song, as all the songs cannot be written in the same key or tonic; 3, how to avoid too many sharps or flats in a *rāgini*; 4, to fix the key so that it may not go beyond the compass of the human voice; 5, proper signs and abbreviations to indicate the desired effect."

All schemes of Indian notation are modern, and

formerly every air was taught by ear alone. "Not only has the Eastern no written language of a sufficiently intelligible type for his music, but he is barely able to understand, much less to master, the endless subtleties and intricacies of the celestial art as cultivated by his ancestors; he is overwhelmed by his strenuous endeavours to retain in his memory, and hand down to posterity the unwritten melodies of his great masters, most of which he has learnt solely by ear and in a mutilated form." The above extract from the preface to Mr. Mudaliyar's monumental work applies to Indian musicians of to-day as it did to those of a quarter of a century ago, but a modern campaign has been started for the uplift of Indian music from the state of degeneracy into which it has sunk.

The first All-India Music Conference, convened in 1916 by H.H. the Maharaja Gaekwar of Baroda, inaugurated several projects of reform, as will be seen by the following memorandum:

The aims and objects of the All-India Music Conference, as settled at Baroda in 1916 are as follows:

1. To take steps to protect and uplift our Indian music on national lines.
2. To reduce the same to a regular system such as would be easily taught to and learnt by our educated country men and women.

3. To provide a fairly workable uniform system of *rāgas* and *tālas* (with special reference to the northern system of music).

4. To effect if possible such a happy fusion of the northern and southern systems of music as would enrich both.

5. To provide a uniform system of notation for the whole country.

6. To arrange new *rāga* productions on scientific and systematic lines.

7. To consider and take further steps towards the improvement of our musical instruments, under the light of our knowledge of modern science, all the while taking care to preserve our nationality.

8. To take steps to correct and preserve permanently the great masterpieces of this sublime art now in the possession of our first-class artists and others.

9. To collect in a great central library all available literature (ancient and modern) on the subject of Indian music, and, if necessary, to publish it and render it available to our students of music.

10. To examine and fix the microtones of *śrutis* of Indian music with the help of our scientific instruments, and the first-class recognised artists of the day, and to make an attempt if possible to distribute them among the *rāgas*.

11. To start an "Indian Men of Music" series.

12. To conduct a monthly journal of music on up-to-date lines.

13. To raise a permanent fund for carrying on the above-mentioned objects.

14. To establish a National Academy of Music in a central place where first-class instruction in music could be given on most up-to-date lines by eminent scholars and artists in music.

Up to the end of 1925 four conferences had taken place.* Widespread interest in music is being aroused amongst the intelligentsia of India, and it is to be hoped that the renaissance of Indian music will soon be a *fait accompli*. The second conference was held at Delhi in 1918, under the presidency of H.H. the Nawab of Rampur, a skilled musician, and pupil of the famous Wazir Khan.† This prince furthered the cause of Indian music, by a munificent donation of fifty thousand rupees towards the establishment of a national academy of music, and allowed phonographic records to be taken of the compositions, belonging to the Tán Sen period, which are preserved in his State archives. Tán Sen, born at Gwalior, was a distinguished composer who

* In December, 1927, an All-India Music Conference was held in Madras.

† Wazir Khan is a lineal descendant of Tán Sen.

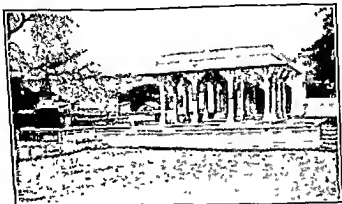


Plate 1A.

TOMB AT GWALIOR OF THE SIXTEENTH-CENTURY MUSICIAN, TÁN SEN.

Every professional musician who visits Gwalior makes a pilgrimage to Tán Sen's grave. Near his tomb there is a tamarind tree the leaves of which musicians and dancing girls chew in the belief that by so doing their voices will gain in sweetness.

(See the reference to Tan Sen on pages 80 and 91 and to his tomb on page



Plate X

MAHAR BARVE WITH HIS JALAFARANG OR JAITARANG.
(See the description of the jaltarang on page 82 and the reference to Mahar Barve's jaltarang on page 147.)

was summoned to the Mughal court by the Emperor Akbar (1556-1605), and homage is still paid to the musician's tomb which is situated in his native state.* He was renowned for his performance on the *rabáb* or *rebáb*, a fine Muhammadan instrument. The modern *rabáb* is furnished with four or six strings, and is played with a horsehair bow. It is seldom heard, but one of the few expert players of the present day is attached to the Rampur court. The late Nawab of Rampur invented the *súr śringāra*, a modern adaptation of the *rabáb*, which is played in the same manner as the original instrument. An instrument known as the *rebeca* is still in vogue both in Portuguese India and in Portugal; it is related to the mediæval *rebeck*, which was introduced into Europe by the Muhammadans, and bears marked similarity to the *rabáb*. The descendants of Tán Sen were assisted by the rulers of Rampur State, many of whom have been famous patrons of music.

Besides the President, other Indian princes interested in the second All-India Music Conference were H.H. the Maharāja Holkar of Indore, H.H. the Maharāja of Nabha, and H.H. the Maharāja of Alwar.

* It is said that the Great Mughal gave a crore of rupees to Tán Sen as a token of appreciation.

The programme of the second Conference included some fine interpretations of *dhurpad*—the pure form of Hindu song free from Muhammadan influence, introduced about 1470 by Raja Man Singh of Gwalior. *Dhurpad** is taken in slow *tempo*, and in its simple form it is devoid of any ornamentation beyond the *mūrchanas*† or graces which embellish the predominant notes of the *rāga*. Efficient interpreters of *dhurpad* possess voices of extensive compass, and some of the most noted of these rare artists attended the Conference, to demonstrate the particular class of work in which they specialise. After listening to their renderings one critic wrote: "The *dhurpad* style of music is becoming a rare acquisition; may God bless these living exponents of the art with long life, for there is no doubt that when these renowned artists pass away, they will leave a void in Indian art which it will be impossible to fill."

One of the curious instruments of ancient origin heard at this Conference was the *jaltarang*,‡ played by Saadatkhān, of Gwalior. It consists of a number of cups containing various quantities of water.

* See reference to *dhurpad* on page 22.

† See reference to *murchana* on page 21.

‡ See reference to the *jaltarang* on page 147.

The musician moistens his fingers and rubs them round the bowls, from which he can produce as many as eighteen different notes in two octaves, and Saadatkhān proved that artistic results may be obtained from this simple device. Similar cup-harmonicons figure occasionally in European music-halls, but the performers are not exclusively Oriental. A bona-fide Indian artist, however, gave an effective demonstration on the *jaltarang* in the Steinway Hall, London, about 1920, and impressed the audience by the pleasant tone which he obtained.

Professor Krishna Rao, B.A., of Mysore, read an illuminative paper before the Conference on "Emotion in Music," in which he gave a resumé of the views, explained at length, in his knowledgeable volume, "The Psychology of Music," published in 1923, in an enlarged edition, at the Guruvilas Press, Bangalore. This work contains many interesting comparisons between the music of East and West, and is worthy the attention of all students.

An arresting feature of the third All-India Music Conference, held in Benares in 1919, under the presidency of H.H. the Maharāja of Benares, was the appearance of the Baroda Indian Orchestra. The conductor was Mr. Fredilis, Principal of the Baroda School of Indian Music, and the instrumentalists included flautists and performers on the *sitar* and the

surbahār, a species of large *sitar*, which is well adapted to the graces of Indian compositions. To a large proportion of the audience an Indian orchestra was an innovation, and the artistic results of the concerted music earned general approval. During the Conference the *naubat* played every day in the chamber above the gateway leading to the lecture hall. The *naubat*, implying a combination of nine instruments, is supposed to have been invented by Alexander the Great. Formerly musicians belonging to the *naubat* band performed at regular intervals of three hours each, and their music was regarded as an encouragement to the troops during periods of warfare. The *naqqārah*, or large kettle-drum, is included in the *naubat* band, and a special apartment, known as "the *naubat* or *naqqārah khāna*," is usually reserved for musicians, above the gateways leading to palaces and shrines. These chambers are constructed generally with open archways on each side through which the sound is diffused.

Lucknow, formerly a prominent centre of music and dancing, was selected as the site of the Fourth All-India Conference, held in January, 1925. His Excellency, Sir William Sinclair Marris, Governor of the United Provinces, consented to act as president, in the absence of H.H. the Nawab of Rampur, who was prevented from attending owing to a bereave-

ment. In his address of welcome, the Chairman of the Reception Committee stated that a resolution in favour of the introduction of Indian music into schools was moved in the Legislative Council in 1924. Consequently music has become an optional subject in the students' curriculum, and an increased demand has arisen for trained professors.

The question of teaching Indian music on modern lines presents serious problems. Formerly all instruction was oral; the pupil became a disciple of his *gurú* or *ustád* (teacher), who jealously guarded the secrets of his knowledge, and revealed them only to a few privileged followers. Diffusion of musical learning was against the interest of the *ustáds*, who enveloped their art in a veil of mystery, but the time has now passed for music to be confined to one particular class of society, and authorities are beginning to recognise the necessity for adopting a standardised method of notation as a medium of instruction. Several interesting papers at the Conference revealed to the audience the great diversity of opinion which exists respecting the vexed question of notation.

At this Conference the *jaltarang* was associated with three *sitárs*, two *dilrubas* (a variety of small *sitár*), two violins, one *sárangí*, one triangle, and one violoncello, and on this occasion the *jaltarang* was composed of metal cylinders in place of china cups.

parts of the Indian Empire, and schemes are afloat for the creation of musical faculties at Indian universities. In 1919 an All-India Music Academy was inaugurated for the collection of classical music, the systematisation of *rāgas* and melodies, the foundation of a central musical library, etc. In Rajputana several princes are making serious attempts to raise the standard of music at their courts, and in Southern India institutions have been started at Mysore, Tanjore, Trivandrum, and elsewhere, for promoting the study of Indian music.*

In a recent contribution to "The Times of India," Mr. Jamsheed Sohrab alluded to the unattractive demeanour of many Indian musicians as follows: "I have seen some performers who seemed to make up for lack of musical ability by facial contortions, and the most incomprehensible movements with their hands. It is most disgusting. We know that all successful orators practise gestures. I believe in this necessity, but I think that quiet, dignified ges-

* The following announcement appeared in "The Times of India," dated July 19, 1927. "Jamnagar, July 14. Under orders from His Highness the Maharaja Jamsaheb Bahadur, Dr. M. Fredites, Sangitacharya, Sangitamarmajna, of Baroda, has opened a college for the study of Indian music. In this college, with the aid of a staff of expert musicians, he intends to dispel the current notions about Indian music. Instruction in purely Indian music and musical instruments will be imparted in this institution."

tures should be used, and not such as are exhibited by the wandering minstrel of India." Up-to-date instructors should realise the importance of voice production, and should endeavour to dispel the idea, prevalent amongst conservative musicians, that practice ruins the voice. The antics described by Mr. Sohrab are due to the performers' lack of technique and the listeners' indifference as to the singers' deportment, for the majority of Indian audiences tolerate grimaces and harsh tones that are unbearable to Europeans.

Interest in music was awakened recently in Gujerat, and a musical conference was held in November, 1926, at Ahmedabad, under the auspices of the Gandharva Mahavidyalaya, of Bombay, one of the leading academies of Indian music. It was a sign of the emancipation of women that an Indian lady, Mrs. Vidyagaurn Ramanbhai, should have been elected president. She performed her offices most efficiently and dwelt upon the importance of music as an educational factor. Pandit Vishnu Digambar, Principal of the Bombay Music School, mentioned that music had been cultivated in Gujerat in past ages, and expressed the hope that before very long every Indian child would learn music. Several concerts and competitions took place in connection with the conference.



Plate XI.

MANOHAR BARVE WITH HIS DILRUBA.

(See the reference to the dilruba on page 63 and to Manohar Barve's dilruba on page 114.)



Plate VII

A DRUMMER
playing on his *taiko* to a cōza

(See the description of the *taiko* on page 56.)

CHAPTER VI.

THE ALLIANCE OF INDIAN MUSIC WITH POETRY AND DANCING.

THE words of the Tamil death songs cited below are of interest because of their musical associations. Their composition is attributed to the famous poet, Pughalénthi Pulavar, who is said to have written them during his imprisonment at the court of Chola, an ancient kingdom of the Dravidians, or aboriginal races of Southern India, and to have taught them to peasant women as they passed his windows on their way to the village well. Hindu women in general are expected to know one or more of these dirges and to sing them over the dead bodies of their near relatives. The translations of the poems are included in "Ethnographic Notes in Southern India," by E. Thurston, Madras, 1906. The plaintive music emphasises the words, which are divided into four sections:

1. THE CRY.

My protector, my lord. Oh! God.
 The apple of mine eye. We cannot find
 My husband, my lord. Oh! God.
 My wealth we cannot see.
 Me, in my fifth year, my lord,
 Me, when I was an infant.
 In my tenth year, my lord,
 In my milk-sucking age.
 Thou, beautiful-visaged, garlanded me,* my lord,
 And kept me splendidly. Etc.

3. BREAST BEATING

Oh! protector, Oh! my lord. Hast
 Thou reached Kylas?† Oh! the superior, my lord,
 Hast thou reached the lord of heaven? Leaving me alone.
 Is it just for thee
 To run away, making me solitary?
 Is it right to jump away? Not separating
 Even for a day, thou hast separated thyself from thy wife.
 For many years not separating, why hast thou separated
 thyself? Etc.

3. HAIR SEPARATION.‡

I have untied the false hair. Oh! my golden brother-in-law.
 I have cast down the flower (from my head) on this earth.
 I have loosened the string of the hair-knot, Oh! my golden
 brother-in-law.

* The reference is to the custom of exchanging garlands at marriage celebrations.

† Kylas or Kailas The abode of Siva, whither the blessed go after death.

‡ False hair, worn by married women, is exposed for sale in the bazaars in the Deccan and Southern India.

In thy side-room I have pulled off the flower,
 The hair-knot that I had combed and worn. Oh! my golden
 brother-in-law.
 Thou hast wrecked my usual toilet. Etc.

4. STANDING DEMGANING.

Oh! my golden brother-in-law;* Oh! my lord,
 Hast thou reached the golden abode?
 Me, thy most precious servant while here, Oh! my golden
 brother-in-law,
 Why hast thou gone to Kylas?
 Me, thy most beloved servant while here, Oh! my lord,
 Why hast thou gone to the golden abode? Etc.

Words and music are very closely united in the work of Rabindranath Tagore, and music occupies a foremost place in the curriculum of his school at Niketan—situated about two miles from Bolpur station, near the home of the twelfth century musician, Jayadeva.† Tagore frequently creates the music before the words, and the poems are born of the melodies which he conceives.

Delightful interpretations of poetry and music are given occasionally in Madras, by the gifted young poet, Harindranath Chattopadhyaya and his gifted wife, both of whom are familiar with European stagecraft. Mr Chattopadhyaya's lyric powers have earned the praise of such noted critics as Laurence

* "Golden brother-in-law." A term by which Tamil women address their husbands.

† See reference to Jayadeva on pages 4, 5, 107.

Binyon, Arthur Symons and James H. Cousins. The last-mentioned author wrote: "This young Indian poet with some of the Shelleyan stretch of imagination and lyrical rapture, shows the way . . . out of the deep valleys of gloom and uncertainty into the sunlight and elevation of inner realisation of divinity." Harindranath Chattopadhyaya is the possessor of an exquisitely modulated singing voice, rich in tone and expression. He learnt voice production in Germany, and his singing to his own accompaniment is a revelation of the beauty of Indian music at its best, and proves the truth of Captain Day's statement that: "There *are* singers in India whose voices are wonderfully sweet, and when they sing their own songs in their simple form, no hearer can doubt that, like other national music, that of India possesses a charm peculiarly its own."

When differentiating between the music of Asia and that of Europe, a discerning Indian critic emphasised the great contrast which exists between the methods of constructing musical instruments in the East from those employed in the West. A European concert artist pays much attention to the condition of the instrument upon which he is to perform, whereas the Indian musician is content to play both solos and accompaniments on a damaged instrument. Thakur Muhammad Nawab Ali Khan,

chairman of the Reception Committee of the Conference held at Lucknow (1925), advocated reforms in instrument-making in general, and suggested, in particular, that the tone of the *viṇa* should be improved.*

The European violin is acquiring popularity rapidly in Southern India, and its range and power render it a formidable rival to Oriental instruments. Many Indians hold it after the fashion of a 'cello, placing the violin on the floor or divan upon which they sit, so that the instrument rests against their knees.

Some of the most primitive musical instruments have proceeded southwards into India from Tibet, and recently, interesting specimens of Tibetan wind and percussion instruments were brought into Hyderabad State. Amongst the most characteristic was a finely chased bronze bell, in shape not unlike the bell wielded by the old-fashioned English muffin-man. It had belonged to one of the chief *lamas*, and had been removed, surreptitiously, from a Buddhist temple. Tibetan death cymbals, consisting of circular pieces of metal suspended at both ends of a long cord, produce a curiously strident and resonant note, and are clashed repeatedly at funerals. Probably, the weirdest instrument of the collection, how-

* Detailed information respecting the work of the All-India Music Conferences is given in Chapter V.

the melody proceeded, and at length dropping on the ground in a kind of ecstasy, from which they were soon raised, he assured me, by a change of mode."

A link between Indian and European music is to be found in the songs of the gipsies. Magyar melodies, with their microtonic intonation, and their peculiar rhythmic stress, resemble Hindu airs, and the similarity between the gipsy music of India and of Central Europe is very marked. It is not easy to get an opportunity of hearing gipsy music in India, owing to the filthy habits and conditions of the wandering tribe. Late one evening, however, the author had the good fortune to overhear a group of gipsies singing in their camp, outside the walls of an old Rajput city. The seductive lilt of the melody, coupled with the elaborate ornamentation, reminded her of gipsy bands in Hungary. Unfortunately when she returned next day, accompanied by an interpreter to assist her in her investigations, she was informed that the band had shifted camp during the previous night. In a recent article in "The Indian Daily Mail Annual," entitled "The Gipsies—Their Indian Origin," Mr. Balak Ram, I.C.S., wrote: "It is, however, now well established that they (the gipsies) are an Indian tribe which left India at an unknown date. . . . They carried their language with"

them, and spoke it amongst themselves, though they learnt the speech of the country where they happened to be living for the time being. In the course of centuries the gipsies in the different countries of Europe developed separate dialects, but the basis of the dialects is one single language, which is very like what may broadly be termed 'Hindustani.' In fact, it is this feature of theirs that has enabled scholars to classify them as an Indian tribe. There is no doubt as to the correctness of the conclusions, which, however, are hardly known outside the very limited circle of students of gipsy lore."

The story of the gipsy, Valli, who was chosen by the god, Skanda, to be his second wife, is acted and sung throughout Southern India. Tamil folk-songs respecting the origins of the tribe are included in these performances, as various branches of the race have adopted Tamil as their second language, while retaining their own peculiar dialect for use amongst themselves.

The art of dancing has been closely allied to that of music from the earliest times in India. When Bráhma, the Creator, and the first person in the Hindu triad, added six *rāginis* to the principal musical *rāgas*, Rambha, the celestial female, was taught the art of dancing, and imparted her knowledge to mankind. Some Sanskrit authorities state that

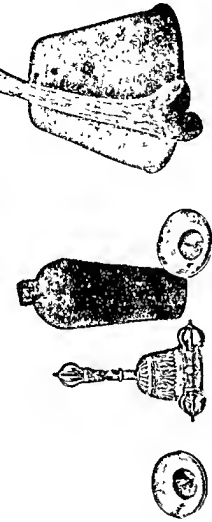


Plate VIII.

TIBETAN INSTRUMENTS.

The Tibetan instruments shown above are a hand bell or *drilun* used in connection with religious ceremonies, death symbols a wind instrument made from the bone of an animal a bell worn by all animals on the Tibetan trade route, which is reproduced as an object of interest although it cannot be classified as a musical instrument Miss A. L. Hardie, M.B.E., M.I., very kindly permitted the author to take this photograph for purposes of reproduction

(See the description of these instruments on pages 93 94 and 117)



Plate XII.

INDIAN BOY DANCER DRESSED AS A GIRL.

He came from the neighbourhood of Bezvada, beyond the Eastern frontier of the dominions of H.R.H. the Nizam of Hyderabad.

(See the description of the dancer on pages 95 and 100.)

Bráhma taught the art of dancing to the sage Bharata, who, in his turn, imparted his knowledge to other *rishis*, and, in this manner, dancing was handed down to human beings. The heaven of Indra, on Mount Meru, was supposed to be filled with dancers and musicians. The young Sri Krishna was a gifted dancer as well as a flautist, and as he performed the *Rása* dance, "a divine dance in which divine beings took part," according to Mr. M. B. Kolatar in "Dancing in India" ("The Theosophist," April, 1918), the gods and celestial musicians rained down flowers upon him. Mr. E. B. Eastwick wrote of the dance of Sri Krishna as follows: "Such was the beautiful dance, it restored divinity to the dance of the times. Since that time, literature and the arts became full of the music of love. Manly music and dancing gave way before this subtle influence of the more tender, and more gentle, feelings of devotion and of love. Gradually the art passed into the hands of the voluptuous, who made it effeminate."*

* In the mystic dance, the *Rás-mandala*, yet imitated on the annual festival sacred to the sun-god, Heri (Heri means Krishna, familiarly called Kaniya), he is represented with a radiant crown in a dancing attitude, playing on the flute to the nymphs encircling him, each holding a musical instrument." From "Annals and Antiquities of Rajasthan," by Colonel James Tod, London, 1829. See references to Krishna on pages 26, 105, 129, 143, xxvi, also xxvii.

writer has experienced considerable difficulty, however, in viewing anything but slow Indian dances. Frequently the nautch is a disappointment to European spectators, on account of the monotonous and lethargic movements of the dancers and the sameness of the musical accompaniment.

Refreshing variety to the average nautch was provided recently by a dancer-vocalist, who performed in the writer's compound, for the entertainment of Indian guests. The youth was about fifteen years old, and possessed a most intelligent and expressive face. He had been trained in his profession by experts, and his rapidity of movement and clearly defined vocalisation differed vastly from the ordinary performance of slow-footed and heavy-voiced artists. When representing the joyousness of a child, he circled round the stage with a series of light, bounding movements, curiously suggestive of certain figures in the Russian ballet, and to music of the same rhythmic character. Other steps, again, were reminiscent of clog-dancing, although he covered a larger area than the skilful clog-dancer, while the musical background of this section was emphatic, and in keeping with the nature of the dance. He was dressed like a girl, and as he was of small, slight build, the disguise was most successful. A wig of long, flowing black hair framed his face, which had

been covered thickly with powder to hide his dusky skin, and his costume included the ample skirt of the dancing girl, which reached to his ankles. Many Indians present declared that never before had they seen such grace of movement in a dancer, and prophesied that the lad would revive a lost art.

In India, rural dancing frequently surpasses professional dancing in point of interest, for the peasants reveal their temperament and racial characteristics while dancing and singing. Mr. A. J. Gray included a fine description of Afghan military dances in his book, "At the Court of the Amir" (Macmillan, 1901): "The thirty soldiers formed a ring round the musicians; the drum beat a sort of slow march, and the dancers walked slowly round, singing a chant in falsetto—one half sang a verse, the other half answered. Presently, the pipes began their shrill wailing, and the dancers moved faster, with a step something like a mazurka. Quicker and quicker grew the music, and quicker and quicker the dance: turbans and shoes were tossed off without a pause. The circle widened and lessened at regular intervals, arms were waved and hands clapped simultaneously. Still continuing the mazurka step, every dancer at each momentary pause in the music whirled round on his toes to the right, then to the left. Some were, of course, more graceful than others. One in

particular I noticed—a huge man with a short black beard and long wavy hair; he was a most enthusiastic and graceful dancer.”

In the Ahmednagar district, to the south-west of Nagpur, the Gondhliis sing in honour of Devi during the day, and dance the *Gondhal* at night. While dancing the men wear long coats, shell necklaces and ankle bells, and they perform the *Gondhal* regularly during the *navrata* or nine nights preceding the festival of *Dasakra*.

A very interesting musical festival was held recently, near Lahore, at which a famous musician, devoted to the worship of Vishnu and Krishna, became inspired, and danced and sang in honour of his gods. The effect of his performance upon the audience was similar to that produced by Panchpakesar Bhagvatar's recitals of the “*Rámáyana*.”* Mr. K. V. Srinivasa Ayyangar, of Madras, a famous authority on Indian music and dancing, wrote as follows respecting the art of dancing, and his words apply also to the art of Indian music: “Indian dancing involves a profound study of the passions and emotions of the human heart, and a clear and practical exposition of the same, in the most artistic form. Its main theme, therefore, is love, which, in its highest ethical aspect, transcends mere human relations and links the soul of man with the eternal God.”

* See reference to Panchpakesar Bhagvatar on pages 2 and xxii.

Nos. 1, 2, 3 and 4 of this Appendix form amplifications of subjects previously mentioned in this work, and Nos. 5, 6 and 7 are notes on a few modern artists, Indian and European, interested in Indian Art.

EXCERPTS FROM THE "GÍTA
GOVINDA."

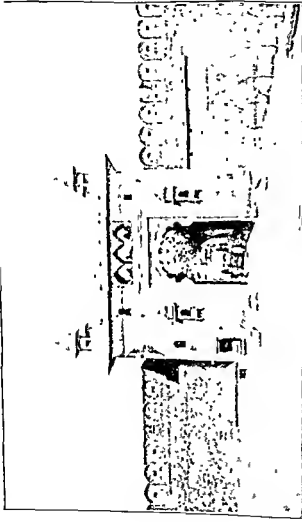
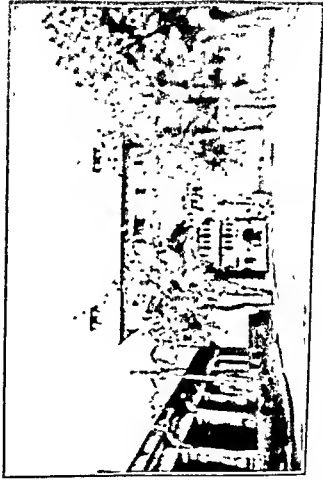


Plate XI.

NAUBAT KHANA OVER A GATEWAY OF THE MAHARAJA'S PALACE AT JHALAWAR, the capital of His Highness the Maharaja Rana Sir Bhawan Singh of Jhalawar, K.C.S.I., V.Z.S., F.R.G.S., M.R.A.S., etc. View taken from the Palace Courtyard.

(See the description of the Naubat Khana on page 84 and the reference on page 1A.)



Norway House, American View. Taken in 1900 by an American in the East.

I.

Excerpts from the "Gīta Govinda."

Contributed by Sir William Jones (1799).

"ASIATIC RESEARCHES," Vol. 3 (1799) contains a translation by Sir William Jones* of portions of the "Gīta Govinda," a work mentioned at the commencement of the present Study on Indian Music. The following extracts from the translation have been selected to show the importance attributed by the poet to the charm of music. The love of Krishna and Rādhā† constitutes the subject-matter of the "Gīta Govinda," and Rādhā describes her lover as follows: "Though he take recreation in my absence, and smile on all around him, yet my soul remembers him, whose beguiling reed modulates a tune sweetened by the nectar of his quivering lip, while

* See reference to Sir William Jones on page 157.

† See reference to Krishna and Rādhā on pages 26, 129, 180.

his ear sparkles with gems, and his eye darts amorous glances when formerly delighted me, while he gracefully waved in the dance, and all his soul sparkled in his eye." Rádhá's companion exhorts her to seek Krishna: "Advance, fervid warrior, advance with alacrity, while the sound of thy tinkling waist-bells shall represent martial music." As Rádhá enters "the mystic hower of her only beloved," she "musically sounded the rings of her ankles and the bells of her zone," and Krishna tells her that her tinkling waist-bells "yield music almost equal to the melody of thy voice."

In his article "On the Mystical Poetry of the Persians and Hindus," also included in "Asiatic Researches," Sir William Jones commented on the symbolism of Krishna worship: "Considering God in the three characters of Creator, Regenerator and Preserver, and supposing the power of Preservation and Benevolence to have become incarnate in the person of Krishna, they (the Hindus) represent him as married to Rádhá, a word signifying atonement, pacification or satisfaction, but applied allegorically to the soul of man, or rather to the whole assemblage of created souls, between whom and the benevolent Creator they suppose that reciprocal love which our most orthodox theologians believe to have been mystically shadowed in the "Song of Solomon,"

while they admit, that, in a literal sense, it is an epithalamium on the marriage of the sapient king with the princess of Egypt."

At the annual festival in honour of Jayadeva,* the entertainment consists of the performance of Jayadeva's songs, together with the representation of the "Gīta Govinda" described by Sir William Jones as "a little pastoral drama."

* See reference to Jayadeva on pages 4, 5, 91.

THE PECULIARITIES OF MANNERS AND
CUSTOMS IN HINDUSTAN TO WHICH
ALLUSIONS ARE MADE IN THEIR SONG.

II.

The Peculiarities of Manners and Customs in Hindustan to which Allusions are made in their Song.

(Extract from Captain Augustus Willard's "Treatise on the Music of Hindustan," published in Calcutta in 1834, and re-produced in Raja. Comm. S. M. Tagore's "Hindu Music from Various Authors." Calcutta, 1882.)

IT will perhaps be desirable to expatiate a little on such parts of the prevailing manners and customs of ancient Hindustan as influence their music. The songs of a nation, as well as its poetry, go a great way towards developing its domestic practices, rites and ceremonies, as also its habits of life. Those of Hindustan are very characteristic, and it is perhaps, as is justly observed, owing to this happy union of melody and poetry, when judiciously adapted to each other, that we can reconcile ourselves to the extraordinary power music is said to have anciently possessed over the human soul, not

only in Hindustan, but likewise over the occidental nations, and probably over the whole world.

The allowed insignificancy of the female sex in the idea of a Hindu, the contempt with which they are generally beheld, have very considerable effects on their poetry. A transient observation should likewise be made on the Arabians and Persians, as their music is generally understood and cultivated in this country. The Hindu *Ghuzuls* are in imitation and on the model of the Persian.

In Arabic poetry the man is invariably in love with the woman who is the object beloved. In Persia he is represented, contrary to the dictates of nature, as in love with his own sex. This is evident in all lyric poems of that country. Their pieces abound with the praises of the youthful cup-bearer, the beauty of his green beard, and the comeliness of his mien. In Hindustan the fair sex* are the first to woo, and the

* "We must here make an allowance for *Indian* prejudices, which always assign the active part of amorous intercourse to the female, and make the mistress seek the lover, not the lover his mistress." Note on verse 255, translation of "*Megha Duta*."

I have endeavoured to assign a reason in the next paragraph after the following, which seems to me to obviate the necessity of any allowance being made for the passage on which Mr. Wilson has given this note, or of calling it a prejudice. The original text of Calidasa appears to me quite natural, consistently with the customs of his country.

man yields after much courting. In compositions of this country, therefore, love and desire, hope and despair, and in short every demonstration of the tender passion, is first felt in the female bosom, and evinced by her pathetic exclamations.

If we should trace the origin of this disparity in the poetry of these nations, it will perhaps appear that the women in Arabia are less subject to be wounded by Cupid's darts, and are similar to the lukewarm beauties of Cabul. The peculiar custom of Persia is evidently the reason that their pieces abound with themes of the cast just noticed. The poor neglected women in vain expose their charms—in vain add the assistance of art to the comeliness of their persons—in vain has nature bestowed such charms, and been so lavish in her gifts to beings whom it does not much benefit. Alas! lovely creature, adorn not thy head with those precious gems, nor thy person with rich brocades; for neither these nor thy jetty ringlets, hanging gracefully down thy back, nor the reviving perfume, which thou carriest about thee, shall have any influence on the icy heart of the beloved object of thy cares—his warmth is reserved for another, he fancies superior beauties in the yet unsprung beard of his beloved Sakee, which, if it claim any attention, it is purely that it approaches to and resembles thy softness.

In Hindustan I can see no other motive but that the men being permitted, by law and the custom of the country, a plurality of wives, the women should grow fond by neglect. Having from the total want of education no means of mental amusement, they consider the society of their husbands as their supremest felicity; and as he has to bestow a portion of his time on every individual wife, it may be fairly presumed that no one of them can be cloyed with him. From this permission of polygamy she is the more solicitous to engage and secure his affections by ardent demonstrations of fondness. A precept of Hindu law should likewise be remembered, which prohibits the women to engage in the bonds of Hymen more than once during their lives. How far this precept of flagrant injustice is relished by the females, I leave the fair sex to determine.

To comprehend the songs of this country,* and to relish their beauties, we must not figure to ourselves Hindustan in the state in which it is at present but must transport ourselves back to those earlier ages to which allusions are made by them; to those times, when these regions enjoyed not the tranquillity at present subsisting in its parts, but when they were possessed by petty chieftains, arbitrary in their re-

* See reference to love songs on page 27.

spective dominions—when no highroads existed, but communication between one village and another was maintained by narrow footpaths, and rude mountains and jungles formed the natural barrier of the different chiefs, guarded by almost impossible woods, and wild beasts—when navigation by river was as impracticable as travelling by land—when a journey even to a few leagues was rendered hazardous by robbers and marauders, who infested the despicable roads, of themselves formidable, and rendered more so by frequent interruptions from rivulets and morasses, and from ravines and *nallas*, which, during the rains, presented by their rapidity and intricacies, very powerful obstacles—when topography was almost unknown, and the advice of a stranger adventitiously met was to be cautiously embraced, as robbers lurked about the roads in various disguises to seize on their prey by force or stratagem; to the time, in short, when parting even for a journey to an adjoining village, was accompanied by mutual tears, and prayers for safe return.

A distant tour such as in these days is looked upon with indifference, was formerly contemplated and consulted on for a year or two before undertaken; and when a man who had accomplished his purpose returned home in safety, after encountering all the hardships incident to it, the wonderful recital of his

adventures, the skill with which he conducted himself in the presence of princes, his valour and intrepidity in times of danger, his cunning and foresight in preventing or avoiding the toils of the evil-minded, and all these exaggerated by the vanity of the traveller, formed the theme of admiration to the village, and the subject of pride to his relatives, not soon likely to be forgot.*

It is observed by the author of "An Inquiry into the Life and Writings of Homer," page 26, "that it has not been given by the gods to one and the same country to produce rich crops and warlike men, neither indeed does it seem to be given to one and the same kingdom, to be thoroughly civilised, and afford proper subjects for poetry." It is this which renders Hindustani songs flat and unpalatable, unless we transport ourselves back to their barbarous and heroic ages. Their abhorrence of innovation induces them to retain their ancient ways of thinking, or at least to imitate their manner of thinking in times of yore, notwithstanding the changes introduced by time. Indeed, from what has been observed in this and the preceding paragraph, although

* For information respecting the insecurity of Indian roads until the nineteenth century, see Meadows Taylor's "The Confessions of a Thug." *The World's Classics*, 1901. Another edition abridged and annotated, Bombay, 1922.

I heartily rejoice at the effects of the British government in India, I should really be sorry that their poetry should be tinctured with the rules and regulations in force at present, and their poetical and fictitious lovers reach their homes in the security which the government allows.

Hindu women are married at so tender an age, that it is indeed very seldom that they feel any influence of love till some years after marriage: there are therefore, consequently, very few pieces to be found wherein a maiden (by which I mean an unmarried woman) is concerned.

It is customary in Hindustan for the parents and their sons, with their daughters-in-law, and maiden daughters, to live together, and in the event of the young men going abroad in quest of employment, to leave their wives behind. What induced them to do this in former times was the difficulties and dangers attendant on the roads, which rendered it impossible to perform a journey of any extent in company with females, who would not only be liable to the greatest abuse, even immediately in the neighbourhood, but also to be torn from the arms of their husbands, to grace the beds of any chieftain who might chance to take a fancy to them or might be induced to do it through mere wantonness and caprice.

Let us figure to ourselves an amiable and fond

INDIAN MUSIC.

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woman in the bloom of her age, wasting her years in sighs for her absent and beloved husband, in whom are centred all her hopes of life—let us behold her at public festivals, where themes to which her heart is familiar are sung in the most pathetic language enforced by the charms of melody—let us accompany her to the riverside, which she daily visits to procure water for the use of the household, and where she witnesses a thousand tender interviews—let us turn our eyes to her domestic scenes, we see her happier sisters-in-law adorning and ornamenting themselves, and sporting in all the gaiety natural to their age, and she striving to stifle her grief, and appear cheerful. Perhaps she hears news of her husband's intention shortly to return; she revives as the drooping flower refreshed by sudden and timely rain. If this be in the winter, she laments his absence during the long cold nights of that season, and calls him cruel for not having thought of home earlier. Winter past, she trembles at the idea of the scorching rays of the sun, which will assail him on a journey. But when the rains set in, those months yet are the most delightful* of all in Hindustan

*The commencement of the rainy season, being peculiarly suitable in Hindustan, from the contrast it affords to the weather immediately preceding, and also rendering it much pleasant and practicable, is usually selected for the rainy season. Hence frequent allusions occur in the poets to

to those whose hearts are not afflicted by separation, then it is that she feels her existence insupportable. Cheering hope, which beguiled her during the former seasons, no longer affords its balmy aid, and she despairs of his arrival this year. Every cloud, every flash of lightning sends forth a dart to her tender bosom, and every drop of rain adds fresh poignancy to the wound in her agonising heart. If she endeavours by domestic toils to wean her thoughts for a moment from her absent lover, the *coel*, and particularly the *pupeeha*, reminds her of him by her constant and reiterated interrogations of *Pee-cuhan*, *Pee-cuhan*?

These, however, are not the only birds which are addressed by the females of Hindustan by the title of *byree* or enemy; the peacock,* the *chatak*, and

the expected return of such persons as are at this time absent from their family and home." Note on line 20 of the translation of the "Megha Duta," by H. H. Wilson, Esq.

"Sprang from such gathering shades to happier sight."

The meaning of Calidas seems to be somewhat different.

And a hundred Hindustani songs will prove that after the rains are set in, it is no season for travelling.

* "Or can the peacock's animated hail,
The bird with lucid eyes, to lure thee fail?"

"The wild peacock is exceedingly abundant in many parts of Hindustan, and is especially found in marshy places; the habits of this bird are in a great measure aquatic, and the setting in of the rains is the season in which they pair; the

woman in the bloom of her age, wasting her years in sighs for her absent and beloved husband, in whom are centred all her hopes of life—let us behold her at public festivals, where themes to which her heart is familiar are sung in the most pathetic language enforced by the charms of melody—let us accompany her to the riverside, which she daily visits to procure water for the use of the household, and where she witnesses a thousand tender interviews—let us turn our eyes to her domestic scenes, we see her happier sisters-in-law adorning and ornamenting themselves, and sporting in all the gaiety natural to their age, and she striving to stifle her grief, and appear cheerful. Perhaps she hears news of her husband's intention shortly to return; she revives as the drooping flower refreshed by sudden and timely rain. If this be in the winter, she laments his absence during the long cold nights of that season, and calls him cruel for not having thought of home earlier. Winter past, she trembles at the idea of the scorching rays of the sun, which will assail him on his journey. But when the rains set in, those months which are the most delightful* of all in Hindustan

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These, however, are not the only birds which are addressed by the females of Hindustan by the title of *byree* or enemy; the peacock,* the *chatak* and

several others are said to add to their affliction, and remind them of their absent lovers. Superstition lends her aid to afflict or comfort them, by attaching importance to the throbbing of the eyes or pulsations of the limbs.*

The husband remaining from home for several years together, his wife, if she had been married very young, when she attains the years of maturity, begins to feel the power of love, and readily finds a youth on whom she fixes her affections,† having perhaps little more knowledge of her absent husband than from hearsay. In such a state of things, the lover can seldom be admitted at home on account of the smallness of the house, and the number of relatives. She sees herself therefore reduced to the necessity

peacock is therefore always introduced in the description of cloudy or rainy weather, together with the *cranes* and *chatakas*."—"Cloud Messenger," pp. 1, 29, 148.

* "O'er her left limbs shall glad pulsations play."

† Palpitation in the left limbs, and a throbbing in the left eye, are here described as auspicious omens when occurring in the females; in the male, the right side is the auspicious side, corresponding with the ideas of the *Greeks*, described by Potter, &c.—*Ibid*.

† An objection very frequently started by Europeans against Hindn poetry and songs is, that they are generally too licentious and voluptuous. To such I would recommend the perusal of the note by Mr. Wilson on line 468 of his translation of the "*Megha Duta*." It is too long to quote.

of visiting him* at his, to effect which, it requires a great deal of circumspection and evasive art. The female sex being generally more fond affords a fertile source of dread from the influence of rivals. It is undeniable that such practices are immoral; but such is the fact, and nature, unrestrained by education (and the women of Hindustan are perfectly ignorant of all knowledge but the art of pleasing) will positively have its headlong course. . . .

The tenor of Hindustani love-ditties, therefore, generally, is one or more of the following themes:

1. Beseeching the lover to be propitious.
2. Lamentations for the absence of the object beloved.
3. Imprecating of rivals.
4. Complaints of inability to meet the lover from the watchfulness of the mother and sisters-in-law, and the tinkling of little bells† worn as ornaments

* "The pearls that bursting zones have taught to roam,
Speak of fond maids, and wanderers from home."

† "I have already mentioned that the Hindus always send the lady to seek her lover, and they usually add a very reasonable degree of ardour and impatience."—Note on line 466, Wilson's "Megha Duta."

† "My fair awakens from her tinkling zone."

"A girdle of small bells . . . is a favourite Hindu ornament; also silver circles at the ankles and wrists, which emit a ringing noise as the wearer moves."—Wilson's "Megha Duta," pp. 1, 85, 514.

The use of this ornament was probably first imposed by

round the waist and ankles, called *payel*, *bichooa*, etc.

5. Fretting, and making use of invectives against the mother and sisters-in-law, as being obstacles in the way of her love.

6. Exclamation to female friends termed *Sukhees*, and supplicating their assistance; and

7. *Sukhees* reminding their friends of the appointment made, and exhorting them to persevere in their love.

jealous husbands to check clandestine visits, should the wives be so inclined; the sound emitted by them rendering them more liable to detection; until women using them being regarded more chaste, others were obliged to comply with the fashion to avoid aspersion of character. Thus did the Hindus endeavour to fetter their wives, and secure their affections by such inadequate means; neglecting their moral instruction, which is the only safe barrier.

See reference to Rádha's bells on page 105.

INDIAN MUSIC IN STAFF NOTATION IN
RELATION TO MR. E. CLEMENTS'S
WORK.

III.

Indian Music in Staff Notation in relation to Mr. E. Clements's Work.

ONE of the staunchest supporters of Indian music is Mr. E. Clements, I.C.S., author of the informative work, "Introduction to the Study of Indian Music," Longmans, 1913. In 1926, Mr. Clements was honoured by an invitation to deliver a series of lectures on music at the Bombay University, and proved to be as interesting a lecturer as he is a writer. In his introductory lecture he referred to Carnatic music, and mentioned that this branch of Indian music has probably undergone less change than any other during the past two thousand years. His remarks with reference to the septimal intervals revealed by a careful analysis of the Carnatic scale, and the intervals favoured by the Greeks in the early Christian era, suggested interesting ethnographical speculation.

.... The keys of Western music with their key-signatures are part and parcel of the tempered system, and are not suited to the Indian *rāgas*." Mr. Clements graphically explains his theories respecting the adequate transcription of Indian music into staff notation, and mentions the patient research of Mr. K. B. Deval, a retired deputy collector. In 1910 Mr. Deval published the results of his investigations into Indian intonation in "The Hindu Musical Scale and the Twenty-two Śrutees (Śrutis)," Arya Bushan Press, Poona, for which Mr. Clements wrote an introduction. The harmonium tuned in the twenty-two śrutis, to which reference is made on page 32 of the present study, was designed by Mr. H. Keatley Moore, B.A., at the instigation of Mr. Deval.

At the present time one of the greatest needs of musical India is the conservation of her national music, and the judicious employment of staff notation for this purpose may prove of value. Editors, however, should remember that the characteristics of Indian melody may be lost through the use of staff notation, unless explanations are furnished as to the difference between the Indian and European scale. India is rich in folk-song, and a vast field of useful activity is open to experts willing to collect the indigenous tunes which reveal the soul of the people, but, to quote again from Mr. Clements: "Those who

In his book Mr. Clements proves himself to be a remarkably clear thinker. The sub-title of his "Introduction to the Study of Indian Music" summarises this work as: "An attempt to reconcile modern Hindustani music with ancient musical theory, and to propound an accurate and comprehensive method of treatment of the subject of Indian musical intonation," whilst in the first chapter the author states that his volume does not extend beyond the province of intonation as an introduction to the study of Indian music. Despite its limitations, his treatise is one of the most instructive studies on Hindustani music published in English during the present century, and contains many valuable comments on the subjects of equal temperament and staff notation in relation to Indian melody. All performers and publishers should heed Mr. Clements's warning on page 35: "One can only conclude that Indian writers who openly advocate the use of tempered instruments are unaware of their utter inadequacy to give any idea of Indian intonation. A word of warning appears to be needed by others, who, although not in favour of tempered music, are ensnared by Western notation. They should remember that Western notation, without drastic changes, such as those here recommended, is as detrimental to their music as the tempered harmonium. It is a tempered notation.

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invent notations no better than others already in existence, with an elaborate superfluity of new and wonderful signs, in the hope of handing their names down to posterity as inventors, are friends of doubtful sincerity. Those who use the staff-notation for the purpose, without attempting to distinguish the special features of Indian notation, are encouraging the heresy that intonation is of minor importance."

The present writer's attention was much attracted by peculiar folk-songs which she heard in remote parts of Telingana in Southern India. They were characterised by sharply-defined rhythm, which was accentuated during the course of performance by the clash of small cymbals and the beating of drums. Unfortunately her attempts to record them in staff notation proved fruitless, owing to the elusive character of the melody.

Commenting on the generality of southern folk-song in "The Music and Musical Instruments of Southern India and the Deccan," Captain Day wrote: "The ordinary folk-songs of the country are called *lavanis*, and will be familiar to everyone who has heard the coolies sing as they do their work; the women nursing their children; the bullock drivers; *dhooly* bearers; or sepoys on the march. The airs are usually very monotonous. The words, if not impromptu, are a sort of history or ballad in

praise of some warrior or *burra Saheb*. Some have a kind of chorus, each man in turn singing an improvised verse. . . .

"At the time of the *Káma* festival in honour of the Indian god of love, special *lavanis* called *Saval*, are sung. The words of these are sung by two parties—one called *Turai* and the other *Kalki*—intended to represent the god Krishna and his mistress Rádhá.* Questions of a metaphorical nature are sung by one party and answered by the other. These were formerly sung extempore, but their performance is now usually rehearsed beforehand. This species of entertainment is also practised in Northern India under the name of *Kabi*."

* See reference to Krishna and Rádhá on pages 26, 105 and 180.

DAROOOL-OOLOOME SANGIT-HIND.

IV.

Darool-ooloome Sangit-Hind.

(Academy of Indian Music).

THE well-known writer and lecturer, Atiya Begum (Begum Saheba Fyzee-Rahamin), advocates the establishment of an Academy of Indian Music at New Delhi. With its magnificent Secretariat, its sumptuous Viceregal Lodge, its imposing parliament buildings, and its many palaces belonging to ruling princes, the new capital is becoming the hub of the Indian Empire. If erected amid such surroundings a college of music would acquire immediately national importance, and Atiya Begum is untiring in her efforts to establish a central institution where a systematic training in Indian music could be obtained, and to which branch schools could be affiliated. In 1916 this gifted lady helped to initiate the first All-India Music Conference, under the distinguished patronage of His Highness the Maharaja Gaekwar of Baroda, and in great measure it is due to her efforts that a music school

was opened in Lucknow at the close of 1926. In 1913, Atiya Begum's book on Indian music was published in London, and in the same year she lectured in Paris at the Sorbonne. Several artistic functions were arranged in the French capital, which assisted her propaganda work, and in 1914 she was invited to lecture in Holland, Germany and Austria. The outbreak of war interfered with her project of staging an Indian opera in Brussels, but after her return to India she decided to visit America, and in 1918-19 she lectured in most of the important cities in the U.S.A. Her second volume on the music of India was published by Luzac and Co in 1926, and the third volume is in course of preparation. Owing to the very close relationship between Indian music and Indian dancing, the fourth volume, which is still in manuscript, deals exhaustively with Indian dancing.

THE INDIAN DANCES OF THE
DENISHAWN DANCERS.

V.

The Indian Dances of the Denishawn Dancers.

DURING their 1925-6 tour in Asia, Miss Ruth St. Denis and Mr. Ted Shawn were much impressed by the dancing and music of India, and their "Souvenir Programme," published shortly after their return to the United States, contains a remarkable description of the cosmic dance of Siva, taken from the volume entitled "The Dance of Siva," by the great authority on Indian music, Dr. Ananda Coomaraswamy. The symbolism of Siva's dance is described as follows: "The essential significance of Siva's dance is threefold: first, it is the image of his Rhythmic Play as the Source of all Movement within the Cosmos, which is Represented by the Arch; secondly, the Purpose of his Dance is to Release the Countless souls of men from the Snare of Illusion; thirdly, the Place of the Dance, Chidambaram, the Centre of the Universe, is within the

Heart." Mr. Ted Shawn, who made a special study of Śiva as "Natarāja," or "Lord of the Dance," represents the Indian god in Miss St. Denis's production, "The Cosmic Dance of Śiva," for which music has been specially composed by Lily Strickland Anderson, a gifted American composer, who has resided in India for many years, where she has learnt to reproduce the subtle charm of Indian music.*

In British India, European tourists have few opportunities of witnessing fine Indian dancing. Consequently it is unwise for travellers, who have not the good fortune to attend private performances in the palaces of Indian princes and noblemen, to pass criticism upon the art of the nautch in general. Many dancing girls possess considerable dramatic talent, and by gesture and facial expression alone they reveal the meaning of their songs to listeners who do not understand the words. They are genuine artists, and the instrumentalists follow every movement and intonation of the soloists with rapt attention, with the result that the accompaniment becomes an integral part of the entertainment.

The peacock dance is one of the most graceful items to be seen in the Deccan. The exponents man-

* In the Indian Museum, Calcutta, there is a remarkable bronze statue of Śiva Natarāja which reveals the majesty of Śiva's cosmic dance.

ipulate their voluminous skirts until their draperies resemble the outstretched tail of the peacock, while the graceful movements of their arms, hands and fingers represent the fluttering of the bird. They sing tender love lyrics, in which they lament upon the absence of their lovers and describe the devotion of the peacock to its mate.

In many parts of India there are records of the sweet-voiced singers of the past, and one such interesting relic is to be found near Hyderabad City (Deccan). A few miles outside the city walls there is a large tomb, surrounded by a beautiful garden, in memory of Chandaji, a famous dancer at the court of Hyderabad during the reign of Nizam Sikandar Jah (1803-1829). Chandaji accumulated great wealth and was highly-educated. She lived at a period when the education of Indian women was confined mainly to dancing-girls, and by means of her art and her general knowledge she became an influential personality who was treated with great respect.

MANAHAR G. BARVE.

AN APPRECIATION.

VI.

MANAHAR G. BARVE.

AN APPRECIATION.

"MASTER" MANAHAR G. BARVE, as he is styled on his posters, is an Indian musical prodigy, still in his teens, who has justly acquired fame in India, Burma and Ceylon, and proposes to visit Europe. He performs on a large number of Oriental instruments, and the present author is greatly indebted to him for his kindness in permitting the reproduction of several photographs. Moreover, Barve very graciously consented to sit for the photographer in order to illustrate the methods of playing the instruments. On the concert platform, he wears a wonderful scarf, decorated with nearly two hundred gold and jewelled medals, which have been presented to him as tokens of appreciation, and for this reason the scarf appears in his photographs.

When dressed as Sri Krishna, Barve enthralls his listeners by his remarkable performance on the flute. After attending his concerts in the Jubilee Hall,



Plate XVII

MANAHAR BARVE WITH HIS SKRINDA.

(See the references to Manahar Barve's skrinda on page 146.)



Plate XVIII

MANAHAP BARAF WITH HIS SARABAND.

(See the reference to Murahue Baraf's saraband on page 165.)

He uses a *sārangi** about one and a half feet in length, which appears to be a diminutive edition of the instruments employed in Rajputana, to which reference was made in the foregoing pages. Barve's *sārangi* is a relic of his earliest childhood, when he was too small to perform on powerful string or percussion instruments. At a recent concert in Secunderabad, Deccan, he played *sārangi* solos to the accompaniment of the harmonium, the *mrdanga*† and the triangle. In the hands of his father, Professor Ganpat Gopal Barve, the triangle assumed the rôle of conductor's baton, and very fine ensemble playing was the result. The most distinctive feature of this performance, apart from Manahar Barve's solo work, was the skill of the *mrdanga* drummer, who excelled in complicated rhythmic and syncopated effects. The *mrdanga* and the *tabla*‡ formed the background to most of the numbers on the programme, and, as the entertainment lasted for over four hours, the drummer's office was no sinecure. The unpleasant tones of the harmonium were heard too frequently for perfect enjoyment during the course of the evening. The instrument em-

* See reference to the *sārangi* on page 30.

† See reference to the *mrdanga* on page 28.

‡ See reference to the *tabla* on pages 28 and 29.

ployed, however, was of better quality than the cheap Austrian harmoniums which are general throughout India, and a harmonium and *mridanga* duet, with Manahar Barve at the former instrument, was a *tour de force* which compelled admiration. Barve also plays on the *sárinḍa*—a small string instrument employed by the beggars of Karachi and Bengal. It has only two strings, and might be described as "a poor relation of the *sárangī*." Barve possesses a very fine *sítár*,* from which he obtains a round, full tone, and his performances upon this instrument have aroused particular interest in Southern India, where it is not so well known as it is in the Deccan and further north. He is popularising the *sarasarāj*, a species of dulcimer, in tone resembling the harpsichord, which is played with two sticks and has sixteen strings.

Amongst the many accomplishments in which Barve excels is the peculiar skill required for increasing speed by the diminution of note values, mentioned with reference to Govinda Márar.† "Master" Prabhakar, a clever little lad, known as "The Indian Cuckoo," assists "Master" Barve, and possesses considerable technique and breath control, although his

* See reference to the *sítár* on page 37.

† See page 43.

voice is feeble. He sang in "Khamaj," or "Kham-baz," a cheerful *rāga* associated with the idea of love, which may be performed at any hour. Barve applies the name *sundari*, meaning "beautiful," to a type of flute used at Karachi, although the same title is sometimes used with reference to the *silār*. Barve's *sundari* is a tiny instrument, the tone of which is thin and monotonous, but it is suitable for the production of bird-like notes.

Some of the most effective percussion instruments which figure in Barve's programmes are his Burmese gongs, consisting of three rows of metal discs fixed in wooden cases. Each frame holds four discs, and the pitch is dependent upon the size of the circular pieces of metal. The box containing the largest disc is placed on the performer's left, whilst the treble or smallest gongs remain on the player's right. His *jaltarang* or *jalatarang*,* a collection of china bowls, consists of fifteen basins, the largest of which is about the size of a family pudding basin, whereas the smallest is no bigger than an afternoon tea-cup without a handle. The bowls are placed on the floor in a semi-circular wooden stand containing canvas-lined niches, each

* See reference to the *jaltarang* on page 82.

one of which is numbered to correspond with the numbers on the hasins.

Professor Ganpat Gopal Barve has drawn up some very ingenious charts showing the connection between Eastern and Western music. By way of illustration, he has published European airs in staff notation, with indications in Gujarati as to the manner of performance, and it is perfectly feasible for an English and an Indian musician to sing the tunes in unison from the printed instructions, although neither performer can understand the signs which guide his colleague. Professor Barve has established a school of music in Bombay, where numerous experiments are made with regard to the scientific value of music. He is extremely interested in colour music, and believes in the medicinal value of the art, a conviction which is shared by many Indian and European musical authorities. At the second All-India Music Conference, held in 1918, at Delhi, Mr. Ganpatrao K. Chavan referred to the healing properties of Indian music as follows: "One of the subtle remedies which should be given more consideration is music. The idea that music may be so applied as to actually heal the diseases of the human organism, is in perfect keeping with the advanced thought of the age. The effect of harmonious sounds on the mind is recognised as beneficial, as it appears to do its good by

bringing about regularity and rhythm and soothing perturbed mind. The human physical mechanism is so based as to divide and sub-divide so many nerves, which start their course like net-work from the spinal cord, which is the chief nerve centre and is connected with the brain. Music can greatly help to harmonise the discord caused in the human organism by various mental and physical ills. Of course, music should be prescribed with due regard to the nature and kind of the mental and physical condition to be treated."

The theories evolved by Professor Barve respecting the classification of melodies according to their curative properties are instructive and suggestive. When given publicity they should win speedy recognition both in Europe and Asia.

INDIAN MUSIC AND THE WORK OF
SUFİ INAYAT KHAN.



Plate XIX.

MANAHAR BARVE WITH HIS SUNDARI.

(See the reference to Manahar Barve's sundari on page 146.)

VII.

Indian Music and the Work of Súfi Inayat Khan.

SÚFI INAYAT KHAN, who passed away in Delhi on February 5, 1927, laboured long and hard for the cause of Indian music, and through his influence many Westerners learnt to appreciate its peculiar beauty. Inayat Khan was born in Gujerat of a musical family, and his grandfather, Moula Bux, invented a system of notation, in addition to establishing a school of music in Baroda State. His Highness the Gaekwar of Baroda interested himself in the education of Inayat Khan, who showed marked talent for music and poetry at an early age, and, when still quite young, Inayat Khan embarked upon a mission for the uplift of Indian music. He devoted himself to artistic propaganda for some nine years, during which period he spoke in many of the large Indian cities, and lectured at the University Institute, Calcutta, with Dr. Rabindranath Tagore

in the chair. Inayat Khan was firmly convinced of the spiritual power of music, and many seekers after truth who visited his London studio, had the opportunity of attending fine performances of Indian music and drama, while becoming acquainted with Inayat Khan's philosophy.

In Europe and in the U.S.A. Inayat Khan founded the Súfi Order of Universal Brotherhood, which embraced mysticism, religion, philosophy, literature and music. The headquarters of this movement, which is distinct from the Súfism of Islam, are situated at Geneva, and Inayat Khan established a summer school at Suresnes, near Paris, where many of his disciples and collaborators were awaiting him at the time of his death. He had been absent from India for sixteen years, and was on a short visit to his fatherland, when he was cut off in the midst of his labours. The sympathies of Inayat Khan were universal, and he appreciated European as well as Oriental music. One of the treasured possessions of the present writer is a letter of thanks addressed to her by Inayat Khan, after a recital of poetry and music, given by her in London in 1916, at the annual reception of the Súfi Order.

ON THE MUSICAL MODES OF THE
HINDUS.

VIII.

On the Musical Modes of the Hindus.

Written in 1784, and since much Enlarged by the Author.*

[The following treatise on Indian Music by Sir William Jones (1746-94) is reproduced from the third volume of "Asiatic Researches," 1799, a rare work, described on the title-page as the "Transactions of the Society instituted in Bengal for inquiring into the History and Antiquities, the Arts, Sciences and Literature of Asia."

Sir William Jones founded the Asiatic Society in 1784, shortly after his arrival in Calcutta. He was a great scholar and remarkable linguist, possessing a thorough knowledge of thirteen languages. He was acquainted with the theory of music, and his essay is one of the earliest and most interesting contributions by an English writer to the study of Indian music.

A reprint of the treatise is included in "Hindu Music from Various Authors," compiled by Raja Comm. Sourindro Mohun Tagore, Calcutta, 1882.]

MUSICK belongs, as a *Science*, to an interesting part of natural philosophy, which by mathematical deductions from constant phenomena,

* Sir William Jones was president of the Asiatic Society for many years.

explains the causes and properties of sound, limits the number of mixed, or *harmonick*, sounds to a certain series, which perpetually recurs, and fixes the ratio, which they bear to each other, or to one leading term; but, considered as an *Art*, it combines the sounds, which philosophy distinguishes in such a manner as to gratify our ears, or affect our imaginations, or, by uniting both objects, to captivate the fancy while it pleases the sense, and speaking, as it were, the language of beautiful nature, to raise correspondent ideas and emotions in the mind of the hearer; it then, and then only becomes what we call a *fine art*, allied very nearly to verse, painting and rhetorick, but subordinate in its functions to pathetic poetry, and inferior in its power to genuine eloquence.

Thus it is the province of the *philosopher*, to discover the true direction and divergence of sound propagated by the successive compressions and expansions of air, as the vibrating body advances and recedes; to show why sounds themselves may excite a tremulous motion in particular bodies, as in the known experiment of instruments tuned in unison; to demonstrate the law, by which all the particles of air, when it undulates with great quickness, are continually accelerated and retarded; to compare the number of pulses in agitated air with that of the

vibrations, which cause them : to compute the velocities and intervals of those pulses in atmospheres of different density and elasticity ; to account, as well as he can, for the affections, which musick produces ; and, generally, to investigate the many wonderful appearances, which it exhibits : but the *artist*, without considering, and even without knowing, any of the sublime theorems in the philosophy of sound, may attain his end by a happy selection of *melodies* and *accents* adapted to passionate verse, and of *times* conformable to regular metre ; and, above all, by *modulation*, or the choice and variation of those *modes*, as they are called, of which as they are contrived and arranged by the *Hindus*, it is my design, and shall be my endeavour, to give you a general notion with all the perspicuity, that the subject will admit

Although we must assign the first rank, transcendently and beyond all comparison, to that powerful musick, which may be denominated the sister of poetry and eloquence, yet the lower art of pleasing the sense by a succession of agreeable sounds, not only has merit and even charms, but may, I persuade myself, be applied on a variety of occasions to salutary purposes ; whether, indeed the sensation of hearing be caused, as many suspect, by the vibrations of an elastick ether flowing over the auditory nerves

and propelled along their solid capillaments, or whether the fibres of our nerves, which seem indefinitely divisible, have, like the strings of a lute, peculiar vibrations proportioned to their length and degree of tension, we have not sufficient evidence to decide; but we are very sure that the whole nervous system is affected in a singular manner by combinations of sound, and that melody alone will often relieve the mind, when it is oppressed by intense application to business or study. The old musician, who rather figuratively, we may suppose, than with philosophical seriousness, *declared the soul itself to be nothing but harmony*, provoked the sprightly remark of CICERO, that he *drew his philosophy from the art which he professed*; but if, without departing from his own art, he had merely described the human frame as the noblest and sweetest of musical instruments, endued with a natural disposition to resonance and sympathy, alternately affecting and affected by the soul which pervades it, his description might, perhaps, have been physically just, and certainly ought not to have been hastily ridiculed: that any medical purpose may be fully answered by musick, I dare not assert; but after food, when the operations of digestion and absorption give so much employment to the vessels, that a temporary state of mental repose must be found, especially in hot cli-

mates, essential to health, it seems reasonable to believe, that a few agreeable airs, either heard or played, without effort, must have all the good effects of sleep and none of its disadvantages; *putting the soul in tune*, as MILTON says, for any subsequent exertion; an experiment, which has often been successfully made by myself, and which any one, who pleases, may easily repeat. Of what I am going to add, I cannot give equal evidence; but hardly know how to disbelieve the testimony of men, who had no system of their own to support, and could have no interest in deceiving me: first, I have been assured by a credible eye witness, that two wild antelopes used often to come from their woods to the place, where a more savage beast, SIRAJUDDAULAH, entertained himself with concerts, and that they listened to the strains with an appearance of pleasure, till the monster, in whose soul there was no musick, shot one of them to display his archery: secondly, a learned native of this country told me, that he had frequently seen the most venomous and malignant snakes leave their holes, upon hearing tunes on a flute, which, as he supposed, gave them peculiar delight; and, thirdly, an intelligent *Persian*, who repeated his story again and again, and permitted me to write it down from his lips, declared he had more than once been present, when a celebrated lutanist,

Mirzá MUHAMMAD, surnamed BULBUL, was playing to a large company in a grove near *Shiraz*, where he distinctly saw the nightingales trying to vie with the musician, sometimes warbling on the trees, sometimes fluttering from branch to branch, as if they wished to approach the instrument, whence the melody proceeded, and at length dropping on the ground in a kind of ecstasy from which they were soon raised, he assured me, by a change of mode.

The astonishing effects ascribed to musick by the old *Greeks*, and, in our days, by the *Chinese*, *Persians*, and *Indians*, have probably been exaggerated and embellished; nor, if such effects had been really produced, could they be imputed, I think, to the mere influence of sounds, however combined or modified; it may, therefore, be suspected (not that the accounts are wholly fictitious, but) that such wonders were performed by musick in its largest sense, as it is now described by the *Hindus*, that is, by the union of voices, instruments, and action; for such is the complex idea conveyed by the word *Sangita*, the simple meaning of which is no more than *symphony*; but most of the *Indian* books on this art consist accordingly of three parts, *gána*, *vádyá*, *nritya*, or song, percussion and dancing; the first of which includes the measures of poetry, the second extends to instru-

mental musick of all sorts, and the third includes the whole compass of theatrical representation. Now it may easily be conceived, that such an alliance, with the potent auxiliaries of distinct articulation, graceful gesture, and well adapted scenery, must have a strong general effect, and may, from particular associations, operate so forcibly on very sensible minds, as to excite copious tears, change the colour and countenance, heat or chill the blood, make the heart palpitate with violence, or even compel the hearer to start from his seat with the look, speech, and actions of a man in a phrensy: the effect must be yet stronger, if the subject be *religious*, as that of the old *Indian* dramas, both great and small (I mean both regular plays in many acts and shorter dramatick pieces on *divine love*) seems in general to have been. In this way only can we attempt to account for the indubitable effects of the *great airs* and impassioned *recitative* in the modern *Italian* dramas, where three beautiful arts, like the Graces united in a dance, are together exhibited in a state of excellence, which the ancient world could not have surpassed and probably could not have equalled; an heroick opera of METASTASIO, set by PERGOLESI, or by some artist of his incomparable school, and represented at *Naples*, displays at once the perfection of human

genius, awakens all the affections, and captivates the imagination at the same instant through all the senses.

When such aids, as a perfect theatre would afford, are not accessible, the power of musick must in proportion be less; but it will ever be very considerable, if the words of the song be fine in themselves, and not only well translated into the language of melody, with a complete union of musical and rhetorical accents, but clearly pronounced by an accomplished singer, who feels what he sings, and fully understood by a hearer, who has passions to be moved; especially if the composer has availed himself in his *translation* (for such may his composition very justly be called) of all those advantages, with which nature, ever sedulous to promote our innocent gratifications, abundantly supplies him. The first of those natural advantages is the variety of *modes*, or *manners*, in which the *seven* harmonick sounds are perceived to move in succession, as each of them takes the lead, and consequently bears a new relation to the six others. Next to the phenomenon of seven sounds perpetually circulating in a geometrical progression, according to the length of the strings or the number of their vibrations, every ear must be sensible, that two of the seven intervals in the complete series, or octave, whether we consider it as placed in a circular

form, or in a right line with the first sound repeated, are much shorter than the five other intervals; and on these two phenomena the modes of the *Hindus* (who seem ignorant of our complicated harmony) are principally constructed. The longer intervals we shall call *tones*, and the shorter (in compliance with custom) *semitones*, without mentioning their exact ratios; and it is evident that, as the *places* of the semitones admit *seven* variations relative to one fundamental sound, there are as many modes, which may be called *primary*; but we must not confound them with our modern modes, which result from the system of accords now established in *Europe*: they may rather be compared with those of the *Roman Church*, where some valuable remnants of old Grecian musick are preserved in the sweet, majestick, simple, and affecting strains of the Plain Song. Now, since each of the tones may be divided, we find *twelve* semitones in the whole series; and, since each semitone may in its turn become the leader of a series formed after the model of every primary mode, we have *seven* times *twelve*, or *eighty-four*, modes in all, of which *seventy-seven* may be named *secondary*; and we shall see accordingly that the *Persians* and the *Hindus* (at least in their most popular system) have exactly *eighty-four* modes, though distinguished by different appellations and arranged in

different classes; but, since many of them are unpleasing to the ear, others difficult in execution, and few sufficiently marked by a character of sentiment and expression, which the higher musick always requires, the genius of the *Indians* has enabled them to retain the *number* of modes, which nature seems to have indicated, and to give each of them a character of its own by a happy and beautiful contrivance. Why any one series of sounds, the ratios of which are ascertained by observation and expressible by figures, should have a peculiar effect on the organ of hearing, and, by the auditory nerves, on the mind, will then only be known by mortals, when they shall know why each of the seven colours in the rainbow, where a proportion, analogous to that of musical sounds, most wonderfully, prevails, has a certain specifick effect on our eyes; why the shades of green and blue, for instance, are soft and soothing, while those of red and yellow distress and dazzle the sight; but, without striving to account for the phenomena, let us be satisfied with knowing, that some of the *modes* have distinct perceptible properties, and may be applied to the expression of various mental emotions; a fact, which ought well to be considered by those performers, who would reduce them all to a dull uniformity, and sacrifice the true beauties of their art to an injudicious temperament.

The ancient *Greeks*, among whom this delightful art was long in the hands of poets, and of mathematicians, who had much less to do with it, ascribe almost all its magick to the diversity of their *Modes*, but have left us little more than the names of them, without such discriminations, as might have enabled us to compare them with their own, and apply them to practice: their writers addressed themselves to *Greeks*, who could not but know their national musick; and most of those writers were professed men of science, who thought more of calculating ratios than of inventing melody; so that, whenever we speak of the soft *Eolian* mode, of the tender *Lydian*, the voluptuous *Ionick*, the manly *Dorian*, or the animating *Phrygian*, we use mere phrases, I believe, without clear ideas. For all that is known concerning the musick of *Greece*, let me refer those, who have no inclination to read the dry works of the *Greeks* themselves, to a little tract of the learned WALLIS, which he printed as an appendix to the Harmonicks of PTOLEMY, to the "Dictionary of Musick" by ROUSSEAU, whose pen, formed to elucidate all the arts, had the property of spreading light before it on the darkest subjects, as if he had written with phosphorus on the sides of a cavern; and, lastly, to the dissertation of Dr. BURNEY, who passing slightly over all that is obscure, explains

with perspicuity whatever is explicable, and gives dignity to the character of a modern musician, by uniting it with that of a scholar and philosopher.

The unexampled felicity of our nation, who diffuse the blessings of a mild government over the finest part of *India*, would enable us to attain a perfect knowledge of the oriental musick, which is known and practised in these *British* dominions not by mercenary performers only, but even by *Muselmans* and *Hindus* of eminent rank and learning: a native of *Cáshán*, lately resident at *Murshedábad*, had a complete acquaintance with the *Persian* theory and practice; and the best artists in *Hindustan* would cheerfully attend our concerts: we have an easy access to approved *Asiatick* treatises on musical composition, and need not lament with CHARDIN, that he neglected to procure at *Isfahán* the explanation of a small tract on that subject, which he carried to *Europe*: we may here examine the best instruments of *Asia*, may be masters of them, if we please, or at least may compare them with ours: the concurrent labours, or rather amusements, of several in our own body, may facilitate the attainment of correct ideas on a subject so delightfully interesting; and a free communication from time to time of their respective discoveries would conduct them more surely and speedily, as

well as more agreeably, to their desired end. Such would be the advantages of union, or, to borrow a term from the art before us, of *harmonious accord*, in all our pursuits, and above all in that of knowledge.

On *Persian* musick, which is not the subject of this paper, it would be improper to enlarge: the whole system of it is explained in a celebrated collection of tracts on pure and mixed mathematicks, entitled *Durrat'ul'táj*, and composed by a very learned man, so generally called *Allámi Shírázi*, or the *great philosopher* of *Shíráz*; that his proper name is almost forgotten; but, as the modern *Persians* had access, I believe, to PTOLEMY'S harmonicks, their mathematical writers on musick treat it rather as a science than as an art, and seem, like the *Greeks*, to be more intent on splitting tones into quarters and eighth parts, of which they compute the ratios to show their arithmetick, than on displaying the principles of modulation as it may affect the passions. I apply the same observation to a short, but masterly, tract of the famed ABU'SÍNA, and suspect that it is applicable to an elegant essay in *Persian*, called *Shamsu'láswát*, of which I have not had courage to read more than the preface. It will be sufficient to subjoin on this head, that the *Persians* distribute their *eighty-four* modes, according to an idea of

locality, into twelve *rooms*, twenty-four *recesses*, and forty-eight *angles* or *corners*: in the beautiful tale known by the title of the *Four Dervises*, originally written in *Persia* with great purity and elegance, we find the description of a concert, where your singers, with as many different instruments, are represented "modulating in twelve *makáms* or *perdahs*, twenty-four *shóbbahs*, and forty-eight *gúshahs*, and beginning a mirthful song of HA'FIZ on vernal delight in the *perdah* named *rást*, or direct." All the twelve *perdahs*, with their appropriated *shóbbahs*, are enumerated by AMI'N, a writer and musician of *Hindustán*, who mentions an opinion of the learned, that only *seven* primary modes were in use before the reign of PARVI'Z, whose musical entertainments are magnificently described by the incomparable NIZA'MI: the modes are chiefly denominated like those of the *Greeks* and *Hindus*, from different regions or towns; as, among the *perdahs*, we see *Hijáz*, *Irák*, *Isfahán*: and, among the *shóbbahs*, or secondary modes, *Zábul*, *Nishápúr*, and the like. In a *Sanscrit* book, which shall soon be particularly mentioned, I find the scale of a mode, named *Hijéja*, specified in the following verse:

Máns'agraha sa nyásò' c'hilò bijéjastu sáyáhnè.

The name of this mode is not *Indian*; and, if I am

right in believing it a corruption of *Hijáz*, which could hardly be written otherwise in the *Nágari* letters, we must conclude that it was imported from *Persia*: we have discovered then a *Persian* or *Arabian* mode with this diapason:

D, E, F sharp, G sharp, A, B, C sharp, D;

where the first semitone appears between the *fourth* and *fifth* notes, and the second between the *seventh* and *eighth*; as in the natural scale, *fa, sol, la, si, ut, re, mi, fa*: but the C sharp and G sharp, or *ga* and *ni* of the *Indian* author, are variously *changed*, and probably the series may be formed in a manner not very different (though certainly there is a diversity) from our major mode of D. This melody must necessarily end with the *fifth* note from the tonic, and begin with the tonic itself; and it would be a gross violation of musical decorum in *India*, to sing it at any time except at the close of day: these rules are comprized in the verse above-cited; but the species of octave is arranged according to Mr. FOWKE'S remarks on the *Viná*, compared with the fixed *Swaragrâma*, or gamut, of all the *Hindu* musicians

Let us proceed to the *Indian* system, which is minutely explained in a great number of *Sanscrit* books, by authors, who leave arithmetick and geometry to their astronomers, and properly discourse on musick

as an art confined to the pleasures of imagination. The *Pandits* of this province unanimously prefer the *Dámódara* to any of the popular *Sangítas*; but I have not been able to procure a good copy of it, and am perfectly satisfied with the *Nárayan*, which I received from *Benáres*, and in which the *Dámódara* is frequently quoted. The *Persian* book, entitled *a Present from India*, was composed, under the patronage of AAZEM SHA'H, by the very diligent and ingenious MIRZA' KHA'N, and contains a minute account of *Hindu* literature in all, or most of, its branches: he professes to have extracted his elaborate chapter on musick, with the assistance of *Pandits*, from the *Rágárnava*, or "Sea of Passions," the *Rágáderpana*, or "Mirror of Modes," the *Sabhávinóda*, or "Delight of Assemblies," and some other approved treatises in *Sanscrit*. The *Sangitaderpan*, which he also names among his authorities, has been translated into *Persian*; but my experience justifies me in pronouncing, that the *Moghols* have no idea of accurate translation, and give that name to a mixture of gloss and text with a flimsy paraphrase of them both; that they are wholly unable, yet always pretend, to write *Sanscrit* words in *Arabick* letters; that a man, who knows the *Hindus* only from *Persian* books, does not know the *Hindus*; and that an *European*, who follows the muddy rivulets of *Muselman*

writers on *India*, instead of drinking from the pure fountain of *Hindu* learning, will be in perpetual danger of misleading himself and others. From the just severity of this censure, I except neither ABU'LF AZL, nor his brother FAIZI, nor MOH-SANI FA'NI, nor MIRZA' KHA'N himself; and I speak of all four after an attentive perusal of their works. A tract on musick in the idiom of *Mathurà*, with several essays in pure *Hindustànì*, lately passed through my hands; and I possess a dissertation on the same art in the soft dialect of *Panjáb*, or *Panchanada*, where the national melody has, I am told, a peculiar and striking character; but I am very little acquainted with those dialects, and persuade myself, that nothing has been written in them, which may not be found more copiously and beautifully expressed in the *language*, as the *Hindus* perpetually call it, *of the Gods*, that is of their ancient bards, philosophers and legislators.

The most valuable work, that I have seen, and perhaps the most valuable that exists, on the subject of Indian musick, is named *Rāgavibódha*, or *The Doctrine of Musical Modes*; and it ought here to be mentioned very particularly, because none of the *Pandits*, in our provinces, nor any of those from *Cási* or *Cashmir*, to whom I have shown it, appear to have known that it was extant; and it may be considered

as a treasure in the history of the art, which the zeal of Colonel POLIER has brought into light, and perhaps has preserved from destruction. He had purchased, among other curiosities, a volume containing a number of separate essays on musick in prose and verse, and in a great variety of idioms: besides tracts in *Arabick*, *Hindi* and *Persian*, it includes a short essay in *Latin* by ALSTEDIUS, with an interlineary *Persian* translation, in which the passages quoted from LUCRETIUS and VIRGIL made a singular appearance; but the brightest gem in the string was the *Rāgaribōdha*, which the Colonel permitted my *Nāgari* writer to transcribe, and the transcript was diligently collated with the original by my *Pandit* and myself. It seems a very ancient composition, but is less old unquestionably than the *Ratnadrā* by SA'RNGA DE'VA, which is more than once mentioned in it, and a copy of which Mr. Burrow procured in his journey to *Heridwar*: the name of the author was SO'MA, and he appears to have been a practical musician as well as a great scholar and an elegant poet; for the whole book, without excepting the strains noted in letters, which fill the fifth and last chapter of it, consists of masterly couplets in the melodious metre called *A'rjā*; the *first*, *third*, and *fourth* chapters explain the doctrine of musical sounds, their division and succession, the

variations of scales by temperament, and the enumeration of modes on a system totally different from those, which will presently be mentioned; and the *second* chapter contains a minute description of different *Vinás* with rules for playing on them. This book alone would enable me, were I master of my time, to compose a treatise on the musick of *India*, with assistance, in the practical part, from an *European* professor and a native player on the *Viná*; but I have leisure only to present you with an essay, and even that, I am conscious, must be very superficial; it may be sometimes, but, I trust, not often, erroneous; and I have spared no pains to secure myself from error.

In the literature of the *Hindus* all nature is animated and personified; every fine art is declared to have been revealed from heaven; and all knowledge, divine and human, is traced to its source in the *Védas*; among which the *Sáma véda* was intended to be sung, whence the reader or singer of it is called *Udgátri* or *Sámaga*; in Colonel POLIER'S copy of it the strains are noted in figures, which it may not be impossible to decypher. On account of this distinction, say the *Bráhmens*, the supreme preserving power, in the form of CRISHNA, having enumerated in the *Gítá* various orders of beings, to the chief of which he compares himself, pronounces, that

"among the Védas he was the Sáman." From that *Véda* was accordingly derived the *Upavéda* of the *Gandharbas*, or musicians in INDRA'S heaven; so that the divine art was communicated to our species by BRAHMA himself or by his *active power* SERESWATI, the Goddess of Speech; and their mythological son NA'RED, who was in truth an ancient law-giver and astronomer, invented the *Vind*, called also *Cack'hapi*, or *Testudo*; a very remarkable fact, which may be added to the other proofs of a resemblance between that *Indian God*, and the MERCURY of the *Latians*. Among inspired mortals the first musicians is believed to have been the sage BHERAT, who was the inventor, they say, of *Nátacs*, or dramas represented with songs and dances, and author of a musical system which bears his name. If we can rely on MIRZA' KHA'N, there are four principal *Matas*, or systems, the first of which is ascribed to ISWARA, or OSIRIS; the second to BHERAT; the third to HANUMAT, or P'A'VAN, the PAN of India, supposed to be the son of PAVANA, the regent of air; and the fourth to CALLINA'TH, a *Rishi*, or *Indian philosopher*, eminently skilled in musick, theoretical and practical: all four are mentioned by SO'MA; and it is the *third* of them, which must be very ancient, and seems to have been extremely popular, that I propose to

explain after a few introductory remarks; but I may here observe with SO'MA, who exhibits a system of his own, and with the author of the *Náráyan*, who mentions a great many others, that almost every kingdom and province had a peculiar style of melody, and very different names for the modes, as well as a different arrangement and enumeration of them.

The two phenomena, which have already been stated as the foundation of musical modes, could not long have escaped the attention of the *Hindus*, and their flexible language readily supplied them with names for the seven *Swaras*, or sounds, which they dispose in the following order: *Shádja*, pronounced *Sharja*, *Rishabha*, *Gándhára*, *Madhyama*, *Panchama*, *Dhaivata*, *Nisháda*, but the first of them is emphatically named *Svara*, or the *sound*, from the important office, which it bears in the scale; and hence, by taking the seven *initial letters* or syllables of those words, they contrived a notation for their airs and at the same time exhibited a gamut, at least as convenient as that of GUIDO: they call it *Swaragráma* or *Septaca*, and express it in this form:

Sa, ri, ga, ma, pa, dha, ni,

three of which syllables are, by a singular concurrence exactly the same, though not all in the same places, with three of those invented by DAVID

MOSTARE, as a substitute for the troublesome gamut used in his time, and which he arranges thus :

Bo, ce, di, ga, lo, ma, ni.

As to the notation of melody, since every *Indian* consonant includes by its nature the short vowel *a*, five of the sounds are denoted by single consonants, and the two others have different short vowels taken from their full names; by substituting long vowels, the *time* of each note is doubled, and other marks are used for a farther elongation of them; the octaves above and below the mean scale, the connection and acceleration of notes, the graces of execution or manners of fingering the instrument, are expressed very clearly by small circles and ellipses, by little chains, by curves, by straight lines, horizontal or perpendicular, and by crescents, all in various positions: the close of a strain is distinguished by a lotos-flower; but the time and measure are determined by the prosody of the verse and by the comparative length of each syllable, with which every note or assemblage of notes respectively corresponds. If I understand the native musicians, they have not only the *chromatick*, but even the second or new *enharmonick*, genus; for they unanimously reckon twenty-two *s'rutis*, or quarters and thirds of a tone, in their octave: they do not pretend that those minute intervals

are mathematically equal, but consider them as equal in practice, and allot them to the several notes in the following order: to *sa*, *ma*, and *pa*, four; to *ri* and *dha*, three; to *ga* and *ni*, two; giving very smooth and significant names to each *s'ruti*. Their original scale therefore stands thus:

<i>Sa,</i>	<i>ri,</i>	<i>ga,</i>	<i>ma,</i>	<i>pa,</i>	<i>dha,</i>	<i>ni,</i>	<i>sa,</i>
4s'	3s'	2s'	4s'	4s'	3s'	2s'	

The semitones accordingly are placed as in our diatonick scale: the intervals between the fourth and fifth, and between the first and second, are major tones; but that between the fifth and sixth, which is minor in our scale, appears to be major in theirs; and the two scales are made to coincide by taking a *s'ruti* from *pa* and adding it to *dha*, or, in the language of *Indian* artists, by raising *Servaretnà* to the class of *Sântà* and her sisters; for every *s'ruti* they consider as a little nymph, and the nymphs of *Panchama*, or the fifth note, are *Mâlinî*, *Chapaldâ*, *Lôlâ*, and *Servaretnâ*, while *Sântà* and her two sisters regularly belong to *Dhaivata*: such at least is the system of CO'HALA, one of the ancient bards, who has left a treatise on musick.

SO'MA seems to admit that a quarter or third of a tone cannot be separately and distinctly heard from

the *Vinā*; but he takes for granted, that its effect is very perceptible in their arrangement of modes; and their sixth, I imagine, is almost universally diminished by one *śruti*; for he only mentions two modes, in which all the seven notes are *unaltered*. I tried in vain to discover any difference in practice between the *Indian* scale, and that of our own; but, knowing my ear to be insufficiently exercised, I requested a *German* professor of musick to accompany with his violin a *Hindu* lutanist, who sung *by note* some popular airs on the loves of CRISHNA and RA'DHA*; he assured me, that the scales were the same; and Mr. SHORE afterwards informed me, that, when the voice of a native singer was in tune with his harpsichord, he found the *Hindu* series of seven notes to ascend, like ours, by a sharp third.

For the construction and character of the *Vinā*, I must refer you to the very accurate and valuable paper of Mr. FOWKE† in the first volume of your Transactions; and I now exhibit a scale of its finger-board, which I received from him with the drawing of the instrument, and on the correctness of which

* See reference to Krishna and Rādhā on pages 26, 105 and 129.

† See reference to Francis Powke's description of the *vinā* on pages 33 and 31.

Scale of the finger-board of the *Vinā*, reduced three-fourths, the whole being twenty-one and six-eighths inches in length, from the nut to the highest fret.

19		ri	b
18		sa	a
17		ni	g \sharp a
16		dha	f \sharp g \sharp a
15		dha	f
14		pa	o
13		ma	d \sharp o
12		ma	d
11		ga	c \sharp d
10		ga	c
9		ri	b
8		ri	b \sharp
7		sa	A
6		ni	g \sharp A
5		ni	g
4		dha	f \sharp g
3		dha	f
2		pa	e
1		ma	d \sharp e
Frets		ma	d
	The open Wire.	Nut	

you may confidently depend; the regular *Indian* gamut answers, I believe, pretty nearly to our major mode :

Ut, re, mi, fa, sol, la, si, ut,

and, when the same syllables are applied to the notes, which compose our minor mode, they are distinguished by epithets expressing the change, which they suffer. It may be necessary to add, before we come to the *Rāgas*, or modes of the *Hindus*, that the twenty-one *mūrcl'hanas*, which Mr SHORE'S native musician confounded with the two and twenty *s'rutis*, appear to be no more than *seven* species of diapason multiplied by *three*, according to the difference of pitch in the compass of three octaves.

RAGA, which I translate a *mode*, properly signifies a *passion* or *affection* of the mind, each mode being intended, according to BHERAT'S definition of it, to move one or another of our simple or mixed affections; and we learn accordingly from the *Nārāyan*, that, in the days of CRISHNA, there were *sixteen thousand modes*, each of the *Gōpīs* at *Mat-kura* choosing to sing in one of them, in order to captivate the heart of their pastoral God. The very learned SO'MA, who mixes no mythology with his accurate system of *Rāgas*, enumerates *nine hundred and sixty* possible variations by the means of tem-

perament, but selects from them, as applicable to practice, only *twenty-three* primary modes, from which he deduces many others; although he allows, that by a diversity of ornament and by various contrivances, the *Rāgas* might, like the waves of the sea, be multiplied to an infinite number. We have already observed, that *eighty-four modes* or *manners* might naturally be formed by giving the lead to each of our *twelve* sounds, and varying in *seven* different ways the position of the semitones; but, since many of those modes would be insufferable in practice, and some would have no character sufficiently marked, the *Indians* appear to have retained with predilection the number indicated by nature, and to have enforced their system by two powerful aids, the *association of ideas*, and the *mutilation of the regular scales*.

Whether it had occurred to the *Hindu* musicians, that the velocity or slowness of sounds must depend, in a certain ratio, upon the rarefaction and condensation of the air, so that their motion must be quicker in summer than in spring or autumn, and much quicker than in winter, I cannot assure myself; but am persuaded, that their primary modes, in the system ascribed to PA'VAN, were first arranged according to the number of *Indian* seasons.

The year is distributed by the *Hindus* into six *ritus*, or seasons, each consisting of two months; and

the first season according to the *Amarcōsha*, began with *Mārgas'īrsha*, near the time of the winter solstice, to which month accordingly we see CRISHNA compared in the *Gītā*; but the old lunar year began, I believe, with *A'swina*, or near the autumnal equinox, when the moon was at the full in the first mansion: hence the musical season, which takes the lead, includes the months of *A'swin* and *Cārtic*, and bears the name of *Sarad*, corresponding with part of our autumn; the next in order are *Hémanta* and *Sisira*, derived from words, which signify *frost* and *dew*; then come *Vasanta*, or spring, called also *Surabhi* or fragrant, and *Pushpasamaya*, or the flower time; *Grīshma*, or heat; and *Versha*, or the season of rain. By appropriating a different mode to each of the different seasons, the artists of *India* connected certain strains with certain ideas, and were able to recall the memory of autumnal merriment at the close of the harvest, or of separation and melancholy (very different from our ideas at *Calcutta*) during the cold months; of reviving hilarity on the appearance of blossoms, and complete vernal delight in the month of *Madhu* or *honey*; of languor during the dry heats, and of refreshment by the first rains, which cause in this climate a second spring. Yet farther: since the lunar year, by which festivals and superstitious duties are constantly regulated, proceeds concur-

rently with the solar year, to which the seasons are necessarily referred, *devotion* comes also to the aid of musick, and all the *powers of nature*, which are allegorically worshipped as gods and goddesses on their several holidays, contribute to the influence of song on minds naturally susceptible of religious emotions. Hence it was, I imagine, that PA'VAN, or the inventor of his musical system, reduced the number of original modes from *seven* to *six*; but even this was not enough for his purpose; and he had recourse to the *five* principal divisions of the day, which are the *morning*, *noon* and *evening*, called *trisandhya*, with the two intervals between them, or the *forenoon* and *afternoon*: by adding *two* divisions, or intervals, of the night, and by leaving one species of melody without any such restriction, SO'MA reckons *eight* variations in respect of time; and the system of PA'VAN retains that number also in the second order of derivative modes. Every branch of knowledge in this country has been embellished by poetical fables; and the inventive talents of the *Greeks* never suggested a more charming allegory than the lovely families of the six *Râgas*, named, in the order of seasons above exhibited, *BHAIRAVA*, *MA'LAVA*, *SRI'RA'GA*, *HINDO'LA* or *VASANTA*, *DI'PACA*, and *ME'GHA*; each of whom is a Genius, or Demigod, wedded to five *Râginis*, or Nymphs, and father

of *eight* little Genii, called his *Putras*, or sons; the fancy of SHAKSPEAR and the pencil of ALBANO might have been finely employed in giving speech and form to this assemblage of new aërial beings, who people the fairy-land of *Indian* imagination; nor have the *Hindu* poets and painters lost the advantages, with which so beautiful a subject presented them. A whole chapter of the *Nārāyan* contains descriptions of the *Rāgas* and their consorts, extracted chiefly from the *Dāmbāra*, the *Calāncura*, the *Retnamāla*, the *Chandricā*, and a metrical tract on musick ascribed to the God NA'RED himself, from which, as among so many beauties a particular selection would be very perplexing, I present you with the first that occurs, and have no doubt, that you will think the *Sanscrit* language equal to *Italian* in softness and elegance.

Lilā viháréna vanántarálé,
 Chinvan prasúnáni vadhú saháyah,
 Vilási vesúđita divya mūrthi,
 Srírága ésha prat'hitah prít'hivyám.

“The demigod SRI'RA'GA, famed over all this earth, sweetly sports with his nymphs, gathering fresh blossoms in the bosom of yon grove; and his divine lineaments are distinguished through his graceful vesture.”

These and similar images, but-wonderfully diversified, are expressed in a variety of measures, and represented by delicate pencils in the *Rāgamālas*, which all of us have examined, and among which the most beautiful are in the possession of Mr. R. JOHNSON and Mr. HAY. A noble work might be composed by any musician and scholar, who enjoyed leisure and disregarded expense, if he would exhibit a perfect system of *Indian* musick from *Sanscrit* authorities, with the old melodies of SO'MA applied to the songs of JAYADE'VA, embellished with descriptions of all the modes accurately translated, and with Mr. HAY'S *Rāgamālā* delineated and engraved by the scholars of CIPRIANI and BARTOLOZZI.

Let us proceed to the second artifice of the *Hindu* musicians, in giving their modes a distinct character and a very agreeable diversity of expression. A curious passage from PLUTARCH'S "Treatise on Musick" is translated and explained by Dr. BURNEY, and stands as the text of the most interesting chapter in his dissertation: since I cannot procure the original I exhibit a paraphrase of his translation, on the correctness of which I can rely; but I have avoided, as much as possible, the technical words of the *Greeks*, which it might be necessary to explain at some length. "We are informed, says PLUTARCH, by ARISTOXENUS, that musicians

primitive sounds, was introduced by a *Greek* of the lower *Asiz*, who flourished, according to the learned and accurate writer of the Travels of ANACHARSIS, about the middle of the *thirteenth* century before CHRIST; but it must have been older still among the HINDUS, if the system, to which I now return, was actually invented in the age of RA'MA.

Since it appears from the *Nárdyan*, that *thirty-six* modes are in general use, and the rest very rarely applied to practice, I shall exhibit only the scales of the six *Rágas* and thirty *Ráginis*, according to SO'MA, the authors quoted in the *Nárdyan*, and the books explained by *Pandits* to MIRZA'KHA'N, on whose credit I must rely for that of *Cacubhd*, which I cannot find in my *Sanscrit* treatises on musick: had I depended on him for information of greater consequence, he would have led me into a very serious mistake; for he asserts, what I now find erroneous, that the *graha* is the first note of every mode, with which every song, that is composed in it, must invariably begin *and end*. Three distinguished sounds in each mode are called *graha*, *nyása*, *ans'a*, and the writer of the *Nárdyan* defines them in the two following couplets.

Graha swarah sa ityuctó yó gítádau samarpitah,
Nyása swarastu sa próctó yó gítádi samápticah;

Yó vyactivyanjacò gánè, yasya servé'nugáminah,
Yasya servatra báhulyam vady *ans'ò* pi nrípótamah.

"The note, called *graha*, is placed at the beginning, and that named *nyása*, at the end, of a song; that note, which displays the peculiar melody, and to which all the others are subordinate, that, which is always of the greatest use, is like a sovereign, though a mere *ans'a*, or portion."

"By the word *vādi*," says the commentator, "he means the note, which announces and ascertains the *Rāga*, and which may be considered as the present origin of the *graha* and *nyása*," this clearly shows, I think, that the *ans'a* must be the tonic; and we shall find, that the two other notes are generally its third and fifth, or the mediant and the dominant. In the poem entitled *Māgha* there is a musical simile, which may illustrate and confirm our idea.

Analpatwát pradhánatwád *ans'asyévétaraswaráh*,
Vijigíshórnripatayah prayánti pericháratam.

"From the greatness, from the transcendent qualities, of that Hero eager for conquest, other kings march in subordination to him, as other notes are subordinate to the *ans'a*."

If the *ans'a* be the tonic, or modal note, of the *Hindus*, we may confidently exhibit the scales of the

Indian modes, according to SO'MA, denoting by an asterisk the omission of a note.

BHAIRAVA : dha, *ni*, sa, ri, *ga*, ma, pa.

Vardti : sa, ri, *ga*, ma, pa, dha, *ni*.

Medhyamādi : 'ma, pa, *, *ni*, sa, *. *ga*.

Bhairavi : sa, *ri*, *ga*, ma, *pa*, dha, *ni*.

Saindhavī : sa, *ri*, *, ma, pa, dha, *.

Bengālī : sa, ri, *ga*, ma, pa, dha, *ni*.

MA'LAVA : *ni*, sa, ri, *ga*, ma, pa, dha.

Tō'dī : *ga*, ma, pa, dha, *ni*, sa, ri.

Gau'dī : *ni*, sa, ri, *, ma, pa, *.

Gōndācrī : sa, ri, *ga*, ma, pa, *, *ni*.

Sus'hāvaī : not in SO'MA.

Cacubhā : not in SO'MA.

SRI'RA'GA : *ni*, sa, ri, *ga*, ma, pa, dha.

Mālavas'ri : sa, *, *ga*, ma, pa, *, *ni*.

Māravī : *ga*, ma, pa, *, *ni*, sa, *.

Dhanyāsī : sa, *, *ga*, ma, pa, * *ni*.

Vasantī, sa, ri, *ga*, ma, *, dha, *ni*.

Asāverī : ma, pa, dha, *ni*, sa, ri, *ga*.

HINDO'LA : ma, *, dha, *ni*, sa, *. *ga*.

Rāmacrī : sa, ri, *ga*, ma, pa, dha, *ni*.

Dēs'ācshī : *ga*, ma, pa, dha, *, sa, *ri*.

Lelitā : sa, ri, *ga*, ma, *, dha, *ni*.

Vēlāvalī : dha, *ni*, sa, *, *ga*, ma, *.

Patamanjarī : not in SO'MA.

DI'PACA: not in SO'MA.

Dés'i: ri, *, *ma*, pa, dha, *ni*, sa.

Cámbódì: sa, *ri*, *ga*, ma, pa, *dha*, *.

Nettà: sa, *ri*, *ga*, ma, pa, *dha*, *ni*.

Cédàrì: *ni*, sa, *ri*, *ga*, ma, pa, dha.

Carndtì: *ni*, sa, *, *ga*, ma, pa, *.

ME'GHA: not in SO'MA.

Taccà: sa, ri, *ga*, ma, pa, dha, *ni*.

Mellàrì: *dha*, *, sa, *ri*, *, ma, pa.

Gurjarì: ri, *ga*, ma, *, dha, *ni*, sa.

Bhúpálì: *ga*, *, pa, *dha*, *, sa, *ri*.

Dēsacrì: sa, ri, *ga*, ma, *pa*, dha, *ni*.

It is impossible, that I should have erred much, if at all, in the preceding table, because the regularity of the *Sanscrit* metre has in general enabled me to correct the manuscript; but I have some doubt as to *Vélávalì*, of which *pa* is declared to be the *ans'a*, or tonick, though it is said in the same line, that both *pa* and *ri* may be omitted. I therefore, have supposed *dha* to be the true reading, both MIRZA'-KHA'N and the *Náráyan* exhibiting that note as the leader of the mode. The notes printed in *Italick* letters are variously *changed* by temperament or by shakes and other graces; but, even if I were able to give you in words a distinct notion of those changes, the account of each mode would be insufferably tedi-

ous, and scarce intelligible without the assistance of a masterly performer on the *Indian* lyre. According to the best authorities adduced in the *Nārāyan*, the thirty-six modes are, in some provinces, arranged in these forms.

BHAIRAVA: dha, ni, sa, ri, ga, ma, pa.

Varāṇṣī: sa, ri, ga, ma, pa, dha, ni.

Medhyamādi: ni, sa, *, ga, ma, pa, dha.

Bhairavī: sa, *, ga, ma, *, dha, ni.

Saindhavī: pa, dha, ni, sa, ri, ga, ma.

Bengālī: sa, ri, ga, ma, pa, dha, ni.

MA'LAVA: ma, *, dha, ni, sa, ri, ga.

Tōḍī: ma, pa, dha, ni, sâ, ri, ga.

Gauḍī: ni, sa, ri, ga, ma, *, dha.

Gondarī: sa, *, ga, ma, pa, *, ni.

Sust'hāvātī: dha, ni, sa, ri, ga, ma, *.

Cacubhā: not in the *Nārāyan*.

SRI'RA'GA: sa, ri, ga, ma, pa, dha, ni.

Mâlavaś'ri: sa, ri, ga, ma, pa, dha, ni.

Māravī: sa, *, ga, ma, pa, dha, ni.

Dhanyāsī: sa, ri, ga, ma, pa, dha, ni.

Vasantī: sa, ri, ga, ma, pa, dha, ni.

Asāverī: ri, ga, ma, pa, dha, ni, sa.

HINDO'LA : sa, *, ga, ma, *, dha, ni.

Rāmacrī : sa, ri, ga, ma, pa, dha, ni.

Dés'ācskī : ga, ma, pa, dha, ni, sa, *.

Lelitā : sa, *, ga, ma, pa, *, ni.

Vélāvalī : dha, ni, sa, ri, ga, ma, pa.

Patamanjarī : pa, dha, ni, sa, ri, ga, ma.

DIPACA : omitted.

Dés'i : ni, sa, ri, ga, ma, pa, dha.

Cāmbōdī : sa, ri, ga, ma, pa, dha, ni.

Nettā : sa, ri, ga, ma, pa, dha, ni.

Cēdārī : omitted.

Carnātī : ni, sa, ri, ga, ma, pa, dha.

ME'GHA : dha, ni, sa, ri, ga, ma, pa.

Taccā : (a mixed mode).

Mellārī : dha, ni, *, ri, ga, ma, *.

Gurjarī : omitted in the *Nārāyan*.

Bhūpālī : sa, ri, ga, *, pa, dha, *.

Désacrī : ni, sa, *, ga, ma, pa, *.

Among the scales just enumerated we may safely fix on that of SRI'RA'GA for our own major mode, since its form and character are thus described in a *Sanskrit* couplet.

Jātinyāsagrahagrāmāns'ēshu sha'djò, *Ipafanchamah*,
Sringāravirayorjnéyah *Srīrāgò* gītācōvidaiah.

"Musicians know *Srīrāga* to have *sa* for its principal note and the first of its scale, with *pa* diminished, and to be used for expressing heroick love and valour." Now the diminution of *pa* by one *s'ruti* gives us the modern *European* scale,

ut, re, mi, fa, sol, la, si, ut,

with a minor tone, or, as the *Indians* would express it, with three *s'rutis*, between the fifth and sixth notes.

On the formulas exhibited by MIRZA' KHA'N I have less reliance; but, since he professes to give them from *Sanscrit* authorities, it seemed proper to transcribe them.

BHAIRAVA: dha, ni, sa, *, ga, ma, *.

Varāti: sa, ri, ga, ma, pa, dha, ni.

Medhyamādi: ma, pa, dha, ni, sa, ri, ga.

Bhairavi: ma, pa, dha, ni, sa, ri, ga.

Saindhavi: sa, ri, ga, ma, pa, dha, ni.

Bengālī: sa, ri, ga, ma, pa, dha, ni.

MA'LAVA: sa, ri, ga, ma, pa, dha, ni.

Tōdī: sa, ri, ga, ma, pa, dha, ni.

Gau'dī: sa, *, ga, ma, *, dha, ni.

Gōndacri: ni, sa, *, ga, ma, pa, *.

Sust'hāvati: dha, ni, sa, ri, ga, ma, *.

Cacubhā: dha, ni, sa, ri, ga, ma, pa.

SRI'RA'GA : sa, ri, ga, ma, pa, dha, ni.

Malavas'ri : sa, ri, ga, ma, pa, dha, ni.

Máravì : sa, *, pa, ga, ma, dha, ni.

Dhanjasi : sa, pa, dha, ni, ri, ga, *.

Vasanti : sa, ri, ga, ma, pa, dha, ni.

Asaveri : dha, ni, sa, *, *, ma, pa. *

HINDO'LA : sa, *, ga, ma, pa, *, ni.

Rāmacrì : sa, *, ga, ma, pa, *, ni.

Dēs'āeshì : ga, ma, pa, dha, ni, sa, *.

Lelità : dha, ni, sa, *, ga, ma, *.

Vēlavali : dha, ni, sa, ri, ga, ma, pa.

Patamanjari : pa, dha, ni, sa, ri, ga, ma.

DI'PACA : sa, ri, ga, ma, pa, dha, ni.

Dēs'ì : ri, ga, ma, *, dha, ni, sa.

Cāmbōdi : dha, ni, sa, ri, ga, ma, pa.

Nettā : sa, ni, *, dha, pa, ma, ga, ri.

Cēdari : ni, sa, *, ga, ma, pa, *.

Carnāfi : ni, sa, ri, ga, ma, pa, *, dha.

ME'GHA : dha, ni, sa, ri, ga, *, *.

Taccā : sa, ri, ga, ma, pa, dha, ni.

Mellārì : dha, ni, *, ri, ga, ma, *.

Gurjarì : ri, ga, ma, pa, dha, ni, sa.

Bhūpālì : sa, ga, ma, dha, ni, pa, ri.

Dēsacrì : sa, ri, ga, ma, pa, dha, ni.

It may reasonably be suspected, that the *Moghol* writer could not have shown the distinction, which must necessarily have been made, between the different modes, to which he assigns the same formula; and, as to his inversions of the notes in some of the *Râginis*, I can only say, that no such changes appear in the *Sanscrit* books, which I have inspected. I leave our scholars and musicians to find, among the scales here exhibited, the *Dorian* mode of OLYMPUS; but it cannot escape notice, that the *Chinese* scale, C, D, E, *, G, A, *, corresponds very nearly with *ga, ma, pa, *, ni, sa, **, or the *Mâravi* of SO'MA: we have long known in *Bengal*, from the information of a *Scotch* gentleman skilled in musick, that the wild, but charming melodies of the ancient highlanders were formed by a similar mutilation of the natural scale. By such mutilations, and by various alterations of the notes in tuning the *Vinâ*, the number of modes might be augmented indefinitely; and CALLINATHA, admits *ninety* into his system, allowing *six* nymphs, instead of *five*, to each of his musical deities: for *Dîpaca*, which is generally considered as a lost mode (though MIRZA' KHA'N exhibits the notes of it) he substitutes *Panchama*; for *Hindo'la*, he gives us *Vasanta*, or the Spring; and for *Mâlava*, *Natandâyan* or CRISHNA the Dancer; all with scales rather different from those of PA'VAN.

The system of ISWARA which may have had some affinity with the old *Egyptian* musick invented or improved by OSIRIS, nearly resembles that of HANUMAT, but the names and scales are a little varied; in all the systems, the names of the modes are significant, and some of them as fanciful as those of the fairies in the "Midsummer Night's Dream." Forty-eight new modes were added by BHERAT, who *marries* a nymph, thence called *Bhāryā*, to each *Putra*, or Son, of a *Rāga*, thus admitting, in his musical school, *an hundred and thirty-two manners* of arranging the series of notes.

Had the *Indian* empire continued in full energy for the last two thousand years, religion would, no doubt, have given permanence to systems of musick invented, as the *Hindus* believe, by their Gods, and adapted to mystical poetry: but such have been the revolutions of their government since the time of ALEXANDER, that, although the *Sanseerit* books have preserved the theory of their musical composition, the practice of it seems almost wholly lost (as all the *Pandits* and *Rājas* confess) in *Gaur* and *Magarha*, or the provinces of *Bengal* and *Behar*. When I first read the songs of JAYADE'VA, who has prefixed to each of them the name of the mode in which it was anciently sung, I had hopes of procuring the original musick; but the *Pandits* of the south

referred me to those of the west, and the *Bráhmens* of the west would have sent me to those of the north; while they, I mean those of *Népál* and *Cashmir*, declared that they had no ancient musick, but imagined, that the notes to the *Gitagóvinda* must exist, if anywhere, in one of the southern provinces, where the poet was born: from all this I collect that the art, which flourished in *India* many centuries ago, has faded for want of due culture, though some scanty remnants of it may, perhaps, be preserved in the pastoral roundelays of *Mat'hura* on the loves and sports of the *Indian* APOLLO. We must not, therefore, be surprised, if modern performers on the *Vinà* have little or no *modulation*, or *change of mode*, to which passionate musick owes nearly all its enchantment; but that the old musicians of *India*, having fixed on a leading mode to express the *general* character of the song, which they were *translating into the musical language*, varied that mode, by certain rules, according to the variation of sentiment or passion in the poetical phrases, and always returned to it at the close of the air, many reasons induce me to believe; though I cannot but admit, that their modulation must have been greatly confined by the restriction of certain modes to certain seasons and hours, unless those restrictions belonged merely to the principal mode. The scale of the *Vinà*, we find, com-

prized both our *European* modes, and, if some of the notes can be raised a semitone by a stronger pressure on the frets, a delicate and experienced singer might produce the effect of minute enharmonick intervals; the construction of the instrument, therefore, seems to favour my conjecture; and an excellent judge of the subject informs us, that "the open wires are from time to time struck in a manner, that prepares the ear for a change of modulation, to which the uncommonly full and fine tones of those notes greatly contribute"

We may add, that the *Hindu* poets never fail to change the *metre*, which is their *mode*, according to the change of subject or sentiment in the same piece; and I could produce instances of *poetical modulation* (if such a phrase may be used) at least equal to the most affecting modulations of our greatest composers: now the musician must naturally have emulated the poet, as every translator endeavours to resemble his original; and, since each of the *Indian* modes is appropriated to a certain affection of the mind, it is hardly possible, that where the passion is varied, a skilful musician could avoid a variation of the mode. The rules for modulation seem to be contained in the chapters on *mixed modes*, for an intermixture of *Mellārī* with *To'dī* and *Saindhavī* means, I suppose, a transition, however short, from

one to another: but the question must remain undecided, unless we can find in the *Sāṅgītas* a clearer account of modulation, than I am able to produce, or unless we can procure a copy of the *Gītāgōvinda* with the musick, to which it was set, before the time of CALIDAS, in some notation, that may be easily decyphered. It is obvious, that I have not been speaking of a modulation regulated by harmony, with which the *Hindus*, I believe, were unacquainted; though, like the *Greeks*, they distinguish the *consonant* and *dissonant* sounds: I mean only such a transition from one series of notes to another, as we see described by the *Greek* musicians, who were ignorant of *harmony*, in the modern sense of the word, and perhaps, if they had known it ever so perfectly, would have applied it solely to the support of melody, which alone speaks the language of passion and sentiment.

It would give me pleasure to close this essay with several specimens of old *Indian* airs from the fifth chapter of SO'MA; but I have leisure only to present you with one of them in our own characters accompanied with the original notes*: I selected the mode of *Vasanta*, because it was adapted by JAYADE'VA himself to the most beautiful of his odes, and be-

* It has not been considered necessary to reproduce the Sanskrit notation.—E. R.

cause the number of notes in SO'MA, compared with that of the syllables in the *Sanscrit* stanza, may lead us to guess, that the strain itself was applied by the musician to the very words of the poet.

The words are :

Lelitā lavanga latā perisilana cōmala malaya samiré,
Madhucara nicara carambita cōcila cūjita cunja
cutiré

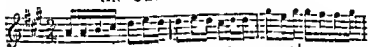
Vīharati heririha sarasa vasanté
Nrityaṇi yuvati janēna saman sac'hi vitahī janasya
duranté.

While the soft gale of *Malaya* wafts perfume from the beautiful clove-plant, and the recess of each flowery arbour sweetly resounds with the strains of the *Cōcila*, mingled with the murmurs of the honey-making swarms, *HERI* dances, O lovely friend, with a company of damsels in this vernal season; a season full of delights, but painful to separated lovers.

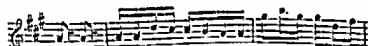
I have noted SO'MA'S air in the major mode of A, or *sa*, which, from its gaiety and brilliancy, well expresses the general hilarity of the song; but the sentiment of tender pain, even in a season of delights, from the remembrance of pleasures no longer attainable, would require in our musick a change to the minor mode; and the air might be disposed in the

form of a rondeau ending with the second line, or even with the third, where the sense is equally full, if it should be thought proper to express by another modulation that *imitative melody*, which the poet has manifestly attempted: the measure is very rapid, and the air should be gay, or even quick, in exact proportion to it.

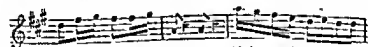
AN OLD INDIAN AIR.



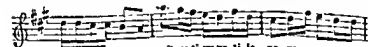
la li ta la ban ga la ta pe ri si la na co ma la am la ya na



mi re mad bu ca ra ni ca ra ca ram bi ta co ci la



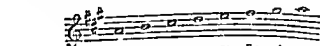
cu ji ta cum ja cu ti re bi ha ra ti ho re ri ha



sa ra sa va san te nrit ya ti ya va ti ja ne na sa man achi



vi ra hi ja nas ya du ran te



sa ri gn ma pa dsa ni sa

The preceding is a strain in the mode of HINDŌLA, beginning and ending with the fifth note, *sa*, but wanting *pa*, and *ri*, or the second and sixth: I could easily have found words for it in the *Gītā-gōvinda*, but the united charms of poetry and musick would lead me too far; and I must now with reluctance bid farewell to a subject, which I despair of having leisure to resume.

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